

New York
Jan. 5, 1929

MUSICAL AMERICA

Volume 48
Number 38

The Nation's Music Teachers Hold Fiftieth Meeting

*National Association Elects William
Arms Fisher President—Hears Special Performance
of Ernest Bloch's "America"*

By Ernestine Alderson

CLEVELAND, Jan. 2.—The Music Teachers' National Association held its fiftieth meeting since organization in 1876, in the Hotel Cleveland on Dec. 27, 28 and 29.

William Arms Fisher, of Boston, will continue as president. Karl W. Gehrkins, editor of the Association, was named vice-president. The three one-year directors are Harold Butler, Syracuse, N. Y.; Leon Maxwell, New Orleans; Ernest Kroeger, St. Louis. New members of the executive committee are Russell V. Morgan, Cleveland; Squire Coop of the University of California, and Holmes Cowper, Drake University. Waldo S. Pratt, of Harvard University, will continue to act as treasurer, with Oscar W. Demmler, Ben Avon, Pa., as assistant treasurer, and Donald M. Swarthout, University of Kansas, secretary.

The 1929 meeting will be held in Cincinnati.

Hear "America"

Papers dealing with progress in music during the last fifty years made up the three-day program, except on Friday afternoon when members of the Association were guests of Adella Prentiss Hughes, manager of the Cleveland Orchestra, at the ninth concert of the season in Masonic Hall. Nikolai Sokoloff had played Ernest Bloch's epic rhapsody, "America," MUSICAL AMERICA's \$3000 prize composition, Thursday evening. It was the unvarying opinion of persons who heard both concerts that the Friday afternoon performance excelled in expressiveness and power. Mr. Sokoloff himself attributed this variation to the presence, on Friday, of the visiting music teachers.

MUSICAL AMERICA printed the complete program of the meeting in the issue of Dec. 15. Otto Kinkeldey, of New York, read a paper that was especially scholarly and significant. This was on Saturday afternoon when the attendance was worse than meagre. Unlike many writers of papers, Dr. Kinkeldey knows how to write; and having written he knows how to pronounce such words as status, data, amateur and that sizzling hot word, celerity.

While his paper was called American Scholarship in Music since 1876 Dr. Kinkeldey maintained that there

have been but two American musicologists. It happens that both of these men, devoted to pure learning in music, have been members of the Music Teachers' National Association. The late Oscar G. Sonneck was one, Waldo S. Pratt, treasurer of the Association, is the other. As soon as Dr. Kinkeldey turned his back, William Arms Fisher applied the title "musicologist" to him.

It was sadly illuminating to listen in vain for the names of sprightly journalists who have spent their lives writing about music, but who could not squeeze through the fine eye of the needle of scholarship demanded by musicology. Alone of all the music chroniclers of recent days the names



Karl W. Gehrkins, editor of the association, elected vice-president.

of W. J. Henderson and Richard Aldrich are set down by Dr. Kinkeldey. Mr. Aldrich is credited with owning the finest private library on music in this country, "the library of a music scholar." Dr. Kinkeldey read his tribute to Mr. Sonneck with modesty and affection. At the conclusion the members present rose to express admiration of the work done for music by Mr. Sonneck and regret at his death.

Mrs. Harry L. Goodbread, president

of the Ohio Federation of Music Clubs, presided at a luncheon Friday. Olga Samaroff, New York, spoke on the Schubert Memorial, of which she is secretary, explaining its plans for nation-wide contests for young executant musicians. Mrs. Edgar Stillman Kelley, president of the National Federation of Music Clubs, spoke briefly, as did Mrs. William Arms Fisher, of Boston.

Seated at the speakers' table were: Mrs. Mary Willing Megley, conductor Toledo Choral Society; Mrs. Frederic Nicolaus, president Musical Arts Society, Cleveland; William Arms Fisher and Mrs. Fisher, Boston; Adella Prentiss Hughes, Cleveland Orchestra; Mrs. F. F. Prentiss and Mrs. Richard Cobb, of the Women's Committee of the Cleveland Orchestra; Mrs. Arthur Bradley, first president Ohio Federation; Mrs. T. C. Donavon, Pittsburgh; Mrs. Albert Reardon, Youngstown; Mrs. Schurmann, Indianapolis; Mrs. E. C. Kenney, Ohio Federation; Mrs. F. E. Clark, Philadelphia; Mrs. James H. Rogers, Cleveland; Edgar Stillman Kelley, Ohio; Mrs. John Homer Kapp, president of the Cleveland Fortnightly Club; Lucretia Jones, president of the Women's Music Teachers Club, Cleveland; Rudolph Schuller, Berlin; Mme. Samaroff and Mrs. Goodbread.

Annual Banquet

Mme. Samaroff was again the principal speaker at the annual banquet of the Music Teachers. She spoke on The Mechanism of Music, describing experiments in photographing piano touches, in relation to the probable effect of science on music of the future.

Copies of goodwill greeting from the Incorporated Society of Musicians of Great Britain were at each place, and the greeting was delivered to William Arms Fisher, president of the Music Teachers' National Association, by Ernest Fowles, F. R. A. M. of London. James H. Rogers, as toastmaster, "spoofed" the earnest Mr. Fowles rather a bit on what he was reported to have discovered about the musical enlightenment prevalent in these parts.

In his speech Mr. Fowles besought music teachers to furnish their brains with knowledge aside from music. In England, judging from Mr. Fowles' report, music teacher-training is expected to raise the social status of the



William Arms Fisher, who continues as president of the Music Teachers' National Association.

teacher, as well as to benefit the instructed.

Mrs. Frances E. Clark spoke on the proposed Anglo-American Association of Musicians, with the idea in mind that "songs of love and home will abolish war if they are internationally exchanged." Music teachers were urged by Henry Turner Bailey, dean of the Cleveland School of Art, to pray for first hand experience with nature for their pupils. Mr. Bailey warned his listeners that his ignorance of music was "abysmal" before he advised that all children be taught to recognize the Sextet from Lucia and Anitra's Dance.

School Players Praised

All the visitors were delighted with the playing at the banquet of the John Adams High School Orchestra, Amos G. Weslor, director. Mr. Fowles declared "We have nothing in England like it," after a string quartet had played Mozart and Haydn. He was reconciled to the phenomenal artistry of the young players when it was explained that the Board of Education, through Russell V. Morgan, supervisor of Music, conducts Saturday morning orchestra school, with twenty instructors from the Cleveland Orchestra.

At the Thursday afternoon meeting William Colson, a charter member of the association and the long well-beloved organist of Old Stone Church, Cleveland, was honored by William Arms Fisher when he asked the members to stand in deference to Mr. Colson's presence.

The following opinions were collected at random from members of the Association.

(Continued on page 11)

BREVITIES OF THE WEEK

Another Prize Contest — A Tercentenary for Philadelphia — Wanted — A Bandman

Lauber Will Provides for Competition

PHILADELPHIA.—The Carl F. Lauber Music Award for the year 1928-1929 is announced by Provident Trust Company of this city, trustee.

The will of Mr. Lauber provided a fund "for the encouragement and advancement of the art of music." To this end his family and the trustee have created the Carl F. Lauber Music Award, consisting of medal and cash. The amount of the first award is about \$225.

The award will be made by the following musicians who constitute the committee of judges—Henry Gordon Thunder, chairman; Nicholas Douty, and H. Alexander Matthews.

Competition for the Award for the current year is open to those who will not be older than twenty-one on March 1, 1929. The award will be made for excellence in original music composition, but no award will be made if the committee feels that none of the manuscripts submitted is of sufficient merit. Competitors must be regularly enrolled students in public or private schools in the Philadelphia district (within twenty miles of City Hall) or regular students with recognized teachers or studios of music. The identity of the competitors will not be disclosed to the committee of judges until the winner has been selected.

Manuscripts must be submitted by March 1, to the Provident Trust Company of Philadelphia, 1632 Chestnut Street. The name, address, and school, studio, or music teacher of the competitor must be written on a separate page attached to the manuscript and not on the manuscript itself. The manuscript must be accompanied by the certificate of an official of the school attended by the competitor or of his music teacher to the effect that the composition is by a regularly enrolled student who will not be older than twenty-one on March 1, 1929.

The winner of the competition will receive the award about April 15.

To Hold Anniversary

The Paulist Choristers will celebrate their silver anniversary with a concert in the Metropolitan Opera House, New York, on Jan. 29, giving a program devoted chiefly to polyphonic a capella music of the fifteenth and sixteenth centuries.

The Cleveland Trio will play at the home of Mrs. H. P. Ellis, Cleveland, on Jan. 15.

Carlton Cooley and Ruth Edwards will give a recital for viola and piano (the fifty-fifth faculty recital of the Cleveland Institute of Music) on Jan. 11.

Credit for Music

HOUSTON, TEX., Jan. 2.—A system of credit for outside work in music has been established in the Houston public schools. Although the plan of the Progressive Series is the standard, other musical instruction is recognized. Two examinations a year, including a theoretical at the first semester and a practical at the end of the semester, will be held. Parents and teachers will be required to submit statements certifying that the student has successfully passed the minimum grade of seventy-five and has practised the prescribed hours.

H. F.

Gives Cup to Leader

PHILADELPHIA, Jan. 2.—The fiftieth performance of Handel's Messiah, was given at the Academy of Music by the Choral Society of Philadelphia, under direction of Henry Gordon Thunder. The affair also marked the thirty-second anniversary of the society.

In honor of his many years in connection with the organization, a silver loving cup was presented to Dr. Thunder during the intermission. Mayor Mackey, who with Mrs. Mackey was in the large audience, made the presentation speech.

The solo parts were sung by Ethel Righter Wilson, Ida Mae Claudy, Royal P. MacLellan and Reinhold Schmidt.

Officers of the society are: Dr. J. Randall Skillen, W. John White, Mrs. James P. E. Scott, Benjamin N. Bowers, and Mrs. William Wingfield.



ERNO RAPEE

conductor of the Roxy Symphony Orchestra, under whose baton the first broadcast of Beethoven's Ninth symphony took place last Sunday. Mr. Rapee, Mr. Rothafel and the soloists of the orchestra are all receiving plaudits and congratulations for their experiment.

To Hold Brahms Festival

The seventh German Brahms Festival of the German Brahms Society will take place from May 29 to June 2, 1929, in Jena under the direction of Wilhelm Furtwangler and with the collaboration of the Berlin Philharmonic Orchestra.

WASHINGTON, Jan. 2.—A finished college education is not essential in successful band leadership, announces the United States Civil Service Commission. The Commission has some vacancies to fill for band leaders in the Indian Field Service, and will hold examinations within the next month in order to secure eligibles. The commission says that "applicants do not have to qualify in spelling, arithmetic and such; all they have to do is to show that they can lead a brass band."

The position carries an entrance salary of \$1,440 a year with certain "allowances" in addition. Application blanks and all details are furnished by the United States Civil Service Commission, Washington.

A. T. M.

Mr. Peyser Replies to Mr. Sard

TO the Editor of MUSICAL AMERICA:

Reading the words of my excellent friend Sard about my "Gastein" symphony article I feel a good deal like Hans Sachs at the end of the "Meistersinger," crowned in spite of himself with laurels or bay leaves or whatever they are. As a matter of fact I am totally unworthy of the honors with which my friend anoints me. For, in regard to the mysterious symphony, I offered no new evidence whatsoever and I came to no conclusions more striking or original than anyone, given the same material to work upon, would in the course of events have reached quite naturally. Yet here is my good friend intimating that I have found Otto Erich Deutsch fallible! How I did that I quite fail to see, for I based practically all my deductions on facts which I owe to Prof. Deutsch's own "Dokumente" and I repeatedly endeavored to make this point plain in the course of the article.

According to Sard, Deutsch declared last January that there could be no longer any doubt of the existence and loss of the symphony. I take it Deutsch gave his reasons for saying this and I feel certain that Mr. Sard will tell us what those reasons are. I am very interested, likewise, in that bundle of proofs by means of which Prof. Deutsch persuaded the Gesellschaft der Musikfreunde in Vienna to do its share in helping to find the lost symphony. Mr. Sard is, I believe, personally acquainted with Prof. Deutsch (as he is with a number of other foremost Schubert scholars abroad), and I cannot doubt that Deutsch has at some time divulged to him the details of these proofs. As I do not know whether they have appeared anywhere in print (and it is more than possible that they have), I hope that Mr. Sard can be induced to tell us something of their nature. I myself ask nothing better than to be convinced, and as I regard Deutsch as a court of last appeal in all matters concerning Schubert, I am fully ready, at a word from him, to cherish a faith in the "Gastein" symphony as burning and undying as that of dear old George Grove himself.

Very truly yours,

HERBERT F. PEYSER.

Sues San Francisco

SAN FRANCISCO, Jan. 2.—An aftermath of a symphony engagement is the \$100,000 suit for damages filed against the city by George Liebling as a result of an accident suffered when he was alighting from a municipal car. Mr. Liebling claims the motorman stopped the car too suddenly and as a consequence he was thrown to the pavement and suffered a broken leg, abrasions, and other injuries. The pianist had appeared as soloist with the symphony orchestra a week previous to the accident. Subsequent bookings in other parts of the country had to be cancelled or postponed until Mr. Liebling recovered from his injuries.

M. M. F.

The assisting artist at the only New York concert of the Kedroff Quartet at Town Hall, Jan. 9, will be Maria Safonoff, pianist, daughter of Wassili Safonoff, conductor of the Philharmonic Society some twenty-five years ago.

Albert Roussel has finished a psalm, on an English text, for tenor, chorus and orchestra.

Traffic Jams Cause New Concert Hour

"OWING TO THE increasing lateness of subscribers due to traffic conditions in New York, and because it does not admit the public during the performance of the first number," the Philharmonic-Symphony Society announced that all of its evening concerts will start at 8:45 instead of at 8:30 as heretofore. "This additional quarter of an hour should allow the audience sufficient time to be punctual and to hear the entire program," the announcement adds.

Offer Prizes for Song

Two Awards Announced by Women's Clubs

The National Federation of Business and Professional Women's Clubs, New York, announces two awards, one of \$200 and the other of \$300, for the best words and music for a new Federation song. The contest for words will close Feb. 15, 1929, and decision will be made by April 1. After that date copies of the words may be obtained from the headquarters of the Federation, 1819 Broadway, by anyone who desires to compete for the music award. The contest for the music will close May 15.

Leading musicians will serve as judges in the contest. Miss Lena Madesin Phillips, New York, president of the Federation will be a member of the group.

The prize-winning song will be recognized as the official Federation song by the 52,000 members of the organization and will be featured at the next annual convention, July 8 to 13, in Mackinac, Mich.

Contest Rules

Rules for the contest are as follows:

1. The contest shall be open to all women, professional and non-professional.
2. There will be two awards—\$200 for the words chosen and \$300 for the best music for those words.
3. All entries of words (five copies of each) should be enclosed in a sealed envelope marked "words" and accompanied by another sealed envelope marked "name" containing the name and address of the contestant. These should be enclosed in an envelope addressed to the song contest chairman.
4. Entries of music (three copies of each) should be enclosed in a sealed envelope marked "music" and accompanied by another sealed envelope marked "name" containing the name and address of the contestant. These should be enclosed in an envelope addressed to the song contest chairman.
5. Any song submitted must be suitable for group singing. Songs of the type of the better known alma mater songs, such as Fair Harvard; 'Neath the Elms of Dear Old Yale and Hail, Minnesota are desired.
6. All rights to both words and music of the winning song shall belong to the Federation.

WELCOMED IN ATHENS

ATHENS, ALA.: Ethelynde Smith, soprano, delighted a large audience in a pleasing song recital given in McCandless Hall. Her program was entitled Songs of Many Nations, subdivided into old songs, folk songs, French arias, characteristic songs by American women, American arias and songs of youth. They were sung in Italian, French, German, Spanish, Chinese and English.

• BAYREUTH Among the Skyscrapers •

*German Opera Company
to bring the Ring to
America Intact*

PRESENTING Richard Wagner's Ring des Nibelungen with all the Bayreuth traditions attached to it, is bound to make history in this country," says George Blumenthal, general manager of the German Grand Opera Company, which will open its American tour in New York at the Manhattan Opera House on Jan. 14.

A partial list of the leading artists who were chosen from the prominent opera houses of Germany, is as follows: Mary Diercks, soprano, Magdeburg; Otilie Metzger-Lattermann, contralto, Hamburg; Willy Zilken, tenor, Leipzig; Hans Taenzler, tenor, Braunschweig; Waldemar Henke, tenor, Berlin; Walter Elschner, tenor, Hamburg; Richard Gross, baritone, Breslau; Werner Kius, baritone, Aachen; Franz Egenieff, baritone, Charlottenburg; Guido Schuetzendorf, basso, Bremen, and Karl Braun, bass, Berlin.

More Are Coming

Negotiations for several additional leading singers are soon to be completed. Mr. Blumenthal, while abroad, also engaged Dr. Walter Rabl, recognized in Germany as an authoritative Wagnerian conductor, to conduct most of the performances in New York and on tour. Dr. Rabl is general music director at the Magdeburg Opera and conducted the Wagnerian Festival recently held in Barcelona. Artistic details relating to the dramatic and musical laws laid down by Wagner himself for the music dramas, will be observed; and in this way, it is announced the performances will be replicas of those given at the Bayreuth Festspielhaus.

Das Rheingold, the prologue of the Ring, will be given for the first time in America, without an intermission. Bookings embrace the following cities after the New York season: Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Chicago, Milwaukee, Indianapolis, St. Louis, Kansas City, Omaha, Denver. The company will then go to California.

About Dr. Rabl

Dr. Rabl was born in Vienna. His inclination for music showed itself very early. At the age of three he sat at the piano and tried to play the nursery songs his mother sang to him. At the age of six, he began to study the piano, and at the age of ten, theory. He was rather a delicate child, and since his father, who was a physician of note, did not want him to stay in so large a city, the boy took the high school course at Salzburg, at the same time following his early musical education in the Music Academy Mozarteum.

At the age of nineteen, Dr. Rabl entered the University of Vienna to study law. But after one year, a strong desire for music prompted him to devote all his time to the study of this art. For some time he studied in Berlin and Prague, where he received his diploma as doctor of philosophy and music. One of his earliest compositions—a quartet for piano, clarinet, violin and cello—won the first prize of the Vienna Tonkuenstler-verein.

After a short period at the German Theatre in Prague, Dr. Rabl became, in 1898, first assistant conductor of the Dresden Royal Opera. In this capacity he was right hand man to Schuch and by his special request conducted Lohengrin, Tannhauser and Rheingold.

In 1903 he became first conductor in Duesseldorf and in 1906 Dortmund. In 1908 the Spanish Government decided to invite a German conductor to direct a gala performance of Die Walkure at the Teatro Reale at Madrid. The selection fell upon Dr. Rabl. For the next five years he conducted all the Wagner music dramas in Madrid, with the exception of Parsifal. Under his direction Rheingold and Gotterdammerung were performed in Spain for the first time. It was in this period that Dr. Rabl was presented to the King and Queen and was invited by the Queen Mother, Isabella, to her palace, the "Calle Quintana."

Almost simultaneously with the general mobilization for the World War, Dr. Rabl received his first invitation to visit America. Campanini, then gen-



Dr. Walter Rabl, conductor, and Walter Elschner, stage director, of the German Opera Company.

eral director of the Chicago Opera, offered him a contract for an extra season. They met at Bad Nauheim and he left the hotel, the streets were flooded with the special extras of newspapers publishing the declaration of war. As a former officer of the army,

it was Dr. Rabl's duty to join the colors, and so his American trip remained only a dream.

A year after the Armistice, out of 100 aspirants, he was selected as general music director of the Magdeburg Opera.

HAWAII RETURNS TO THE NATIVE

*First School of Music for Hawaiian and
Polynesian Arts Is Announced*

By C. F. Gessler

HONOLULU, Dec. 19.—The opening of the first purely Hawaiian school of music and other Polynesian arts is announced for Jan. 2.

George Paele Mossman, manufacturer of the Mossman bell-tone ukulele, who caused much interest, not unmixed with amusement, when he presented an ukulele to Ignace Jan Paderewski on the latter's visit here two years ago, is organizing the school, which will be called Hale Hoonauac Hawaii or "house of Hawaiian learning."

Ancient Hawaiian chants, constitut-

ing authentic Hawaiian music, will be a prominent feature of the instruction. In addition, classes will be conducted in Hawaiian language, steel guitar and ukulele playing, and Hawaiian dancing.

Must Speak Hawaiian

"Every instructor and every person connected with the school must speak the pure Hawaiian language of his forefathers," says Mr. Mossman. "All instruction will be given in Hawaiian."

With the purpose of training up a younger generation to carry on the fast-race, Mr. Mossman plans a special disappearing traditions of the Hawaiian class for ten-year-old children. There will also be classes for tourists, with excursions to points of historical and legendary interest.

The faculty, as yet incomplete, includes Kuluwaimaka, an Hawaiian scholar, as professor of poetic and classical Hawaiian; J. K. Nakila, grammar; William Kamau, story telling and lectures; Edith Kaonoli, secretary and pianist.

Amateurs Give Martha

Flotow's Martha, the first bill of the Honolulu Opera Association, was given with pronounced success in the McKinley Auditorium on Dec. 7 and 8. It was entirely an amateur production, the participants being residents of the city. The musical and dramatic direction was in the hands of Milton Seymour and Edna B. Lawson, respectively. In leading roles were Suzanne Allen, Marjorie Amelita Miller, Thomas Rodenhurst, Henry W. Waltz, Major A. H. Warren and Clifton H. Tracy. Contributing to the excellence of the performances were: Virginia Watson, pianist; Edgar S. Berry, stage director; Sam-

(Continued on page 27)



Richard Gross as Wotan and Mary Diercks as Brünnhilde in Walküre, and Willy Zilken as Siegfried.

ORCHESTRAL MASTER WORKS—by

A Weekly Series of Program Notes by the Music Critic of the
New York Herald Tribune and Program Annotator of the
New York Philharmonic-Symphony and Philadelphia Orchestras

Lawrence
Gilman

(COPYRIGHTED 1929, LAWRENCE GILMAN)

Symphony No. 3, in E-flat major
("Eroica"), Op. 55, Ludwig van
Beethoven.

(Born at Bonn, December 16, 1770; died at
Vienna, March 26, 1827.)

One evening at Nussdorf in the summer of 1817, when Beethoven and the poet Kuffner¹ were enjoying a fish supper together at the tavern "Zur Rose," Kuffner made bold to ask the Titan—who happened to be in an amiable mood—which of his symphonies was his favorite (there were then, of course, only eight).

"Eh! eh!" responded Beethoven, in great good humor, "the *Eroica*."

"I should have guessed the C minor," remarked his interrogator.

"No," insisted Beethoven: "the *Eroica*."

The *Eroica* was then thirteen years behind him; he had finished the Eighth almost five years before; five years later he was to complete the Ninth.

With his preference for the *Eroica* many will find themselves in sympathy. Mr. H. L. Mencken, for one, agrees with Beethoven; and although Mr. Mencken is not a licensed member of that guild which is specially privileged to express opinions about symphonies, with a union card in his pocket, he has nevertheless set down some observations concerning the *Eroica* which are so shrewd and so stimulating, and so different from the kind of sentimental idiocies that men of letters often produce when they write about music, that they are worth citing if only as a possible corrective.

Mr. Mencken believes, first, that the *Eroica* is essentially bachelor's music—that none but a bachelor could have written it. "Had Beethoven married," he says, "it is doubtful if the world would ever have heard the *Eroica*. In the *Eroica* there is everything that startles and dismays a loving wife: brilliant novelty, vast complexity, thunderous turmoil, great bursts of undiluted genius.² Even Beethoven never wrote anything more astounding. The C minor symphony is relatively elemental beside it—even the first movement of the C minor. Nor is there anything so revolutionary in the Ninth. The *Eroica*, indeed, was written precisely at the moment when Beethoven became fully conscious of his extraordinary powers. It is the work, not only of a man who is absolute master of his materials, but also of a man who disdains his materials, and his customers with them. . . . Scarcely ten measures have been played before one suddenly realizes that one is in the presence of something entirely new in music—not merely new in degree, but in kind. It differs as much from anything written before it, even by Beethoven, as a picture by Cézanne differs from a picture by an English Academician. The first movement of the *Eroica* . . . is unutterably stupendous. . . . (Here), and to a slightly less degree in the scherzo, he takes leave of earth and disports himself among the clouds. It is the composition of a Colossus. And a bachelor. No normal woman could have watched its genesis without some effort to make

it more seemly, more decorous and connubial, more respectable. A faithful wife, present at its first performance, would have blushed. Women hate revolutions and revolutionists. They like men who are docile, well-esteemed, and never late at meals."

Perhaps it is true that only a bachelor could have written the *Eroica*. Nevertheless, we can't imagine Cosima Wagner—or Mathilde Wesendonck or Nadejda von Meck, who were at least potential wives of geniuses—blushing over the cyclopean audacities of that first movement of Beethoven's Symphony in E-flat.

"Astounding" those audacities are, as Mr. Mencken and others have pointed out. It seemed to many who in 1805³ heard the *Eroica* for the first time that the symphony "often lost itself in lawlessness"—that it contained much that was "glaring and bizarre." A correspondent of that time divided the *Eroica*'s hearers into three parts: there were those, "Beethoven's particular

friends," who kept a tight upper lip and predicted that "after a thousand years have passed it will not fail of its effect"; another faction saw in it only "an untamed striving for singularity . . . strange modulations and violent transitions," . . . producing "a certain undesirable originality without much trouble—but genius proclaims itself not in the unusual and the fantastic, but in the beautiful and sublime." A third party, the middle-of-the-roads, admitted that the symphony contained "many beauties," but deplored "its inordinate length,"⁴ and feared that "if Beethoven continues on his present path he and the public will be the sufferers." Beethoven himself, who conducted the first public performance, came in for some blame because of "discourtesy" toward the audience: for it appears that "he did not nod his head in recognition of the applause which came from a portion of the audience."

It is easy to believe that the effect of the new symphony was exceedingly

disturbing. Imagine the impression that must have been made in 1805 not only by such "wicked whims" (as the horrified Ries called them) as the famous entry of the horn in the tonic of E-flat major against the dominant A-flat—B-flat of the violins, but by such far more startling things as that passage in the work-out section of the first movement where the entire orchestra hurls forth those tremendous minor-seconds, like a giant fist shaken at the sky, and then drops to that amazing minor-ninth chord of the strings, with the oboes calming the tempest in the lovely E minor episode that comes so astoundingly on its heels. Well might Sir George Grove exclaim that such passages as this are "absolute Beethoven"—that there is nothing comparable to their gigantic and tempestuous power in any previous music.

That still seems true—the symphony has lost nothing of its prodigious strength, its towering stature. Only twice again in his symphonies—in the opening allegros of the Fifth and the Ninth—was Beethoven to achieve his titanic quality, with its implication of vast issues and tragic confrontations: this note that is truly Promethean.

The vast passions of the *Eroica* constitute "such a tornado (remarks Sir George) as would burst the breast of any but the gigantic hero whom Beethoven believed himself to be portraying, and was certainly more himself than Bonaparte"—which is Sir George's shrewd and psychologically plausible comment on the celebrated tale that associates the Symphony with Napoleon: for though "it may," as he says, "have been a portrait of Bonaparte, it is as much a portrait of Beethoven himself; but that is the case with everything that he wrote."

The tale itself, as familiar in all musical nurseries as the legends of Paul Revere and Barbara Frietchie, need not, for the hundredth time, be retold in detail—how Ludwig (for whom Napoleon the First Consul was a symbol of human emancipation, a flaming torch thrust in the face of Tyranny, an incorruptible enemy of Kings) composed the Symphony to express his admiration for Napoleon the republican, and tore from the score the title-page bearing the name "Bonaparte" in a furious burst of disillusioned rage when he heard that Napoleon had proclaimed himself Emperor.

Some of the difficulties encountered by those who have tried to devise a consistent programmatic explanation of the "Eroica" may be indicted by reading some of the efforts of the company-interpreters.

It was easy, in the case of the first and second movements, to find in them a delineation of the life and death of a hero; but a world of trouble was caused by the Scherzo coming after the funeral march and the Finale with its variations. How the commentators as H. E. Krehbiel pointed out, "have labored to extricate themselves from a

(Continued on page 30)



Beethoven's Portrait, Painted in Eisenach, Germany, by Christian Peip, and Brought to New York by the Artist's Nephew, Artur Seeber

¹ Christian Kuffner, who is supposed to have supplied the text for Beethoven's Choral Fantasia, Op. 80.

² But surely Richard Wagner packed an abundance of "brilliant novelty, vast complexity, thunderous turmoil, great bursts of undiluted genius," into his *Götterdämmerung*; yet Cosima, to whom he was then married, never seems to have turned a hair. On the contrary, she is known to have revelled in it all.

³ The first public performance of the *Eroica* was at Vienna, April 7, 1805; but there had been a private performance at Prince Lobkowitz's in December, 1804.

⁴ Beethoven is said to have remarked: "If I write a symphony an hour long it will be found short enough!" But he advised that the *Eroica* had better be played near the beginning of a concert, while the audience was still unfatigued.

The Weapon of the Listener

*Hisses from a Philharmonic Audience Acquaint a Conductor
With the Fact That His Choice of Music
Has Bored It into a Coma*

By Irving Weil

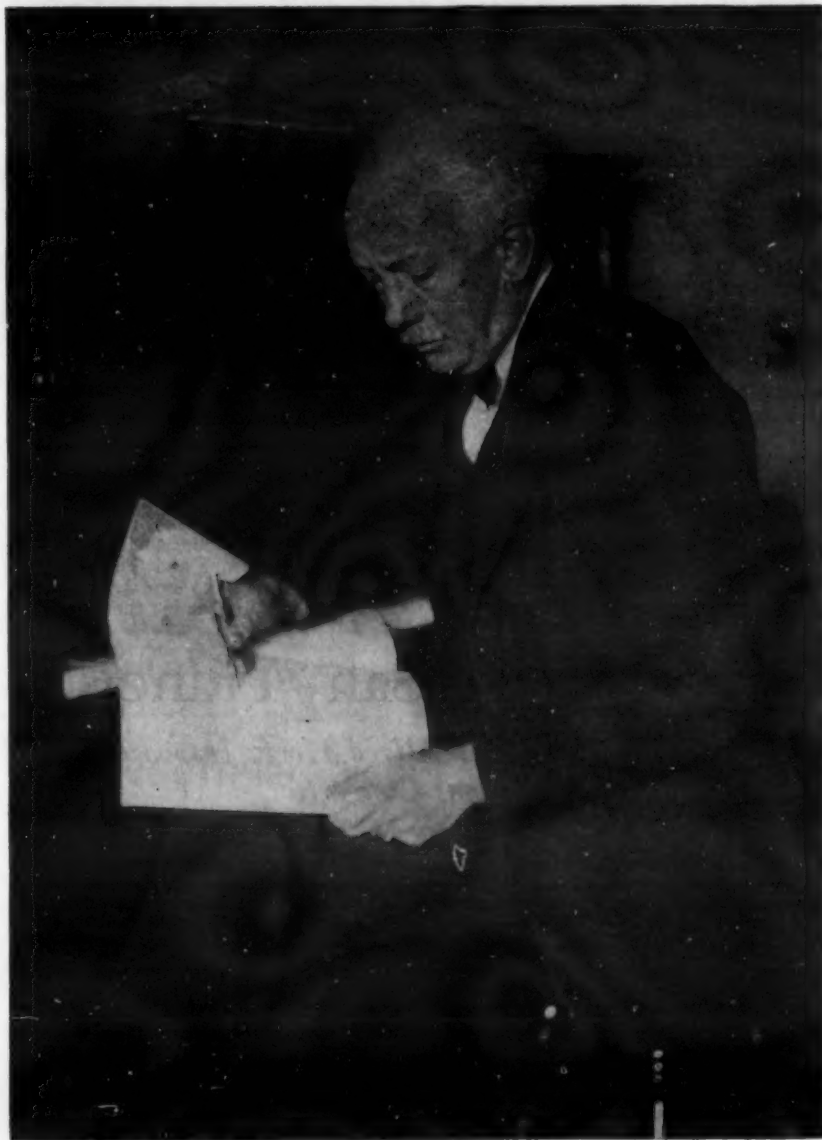
THE purveyors of music in New York, with enough unanimity almost to look like a conspiracy of wrongheadedness, have this season contrived the dulllest three months that anyone can remember. And the thing has been getting cumulatively worse; so much so, that one has come to the pass of looking forward to the next concert not with dread (for that phase of the matter has gone by), but with a hopeless resignation. One's only stirring of interest has been a bit of curiosity to know how long the condition could last and how much more of it audiences would put up with.

One's curiosity was partly satisfied, finally, last week, at least in regard to the audiences, or one of them—and one of the most influential the town gathers together. Apparently the saturation point of exasperation had been reached. This audience, at the Thursday evening subscription concert of the Philharmonic Orchestra in Carnegie Hall, got up on its hind legs, so to say, and let Willem Mengelberg know that it had just been stupefyingly bored by some music he had played. A good part of it hissed the music and, one imagined, the conductor, with vigorous and unmistakable spirit, drowning out the little ripples of applause from the traditional-minded and leaving the conductor somewhat foolishly bowing with a smile that was a cross between the nonplussed and the half-hearted.

The present observer of musical doings hereabouts relished the affair as an exhilarating experience, since it seemed to him to be the healthiest thing that had happened in a New York concert hall this fall. For all the dozen-odd maladies that the diagnosticians have decided are afflicting the concert industry are imaginary; there is nothing more the matter with it than wrongheadedness which, to be sure, has a dozen-odd—indeed, a hundred-odd—ways of showing itself. The best cure for it is a little intelligence in the choice of music to be played and sung, and of the people to play and sing it. It is exhilarating, therefore, to learn that audiences are not possessed of infinite patience and that there comes a time when they will, at last, rebuke what one cannot find any more charitable word for than stupidity.

The matter is additionally exhilarating because it is, in a way, an indication that New York audiences are beginning to grow up, that they have finally become aware of one of the very few weapons they possess to express resentment toward the orchestral arbiter who doesn't seem to know good music from bad. The decisions of the conductor as to what he will play are absolute nowadays but if some of them, against whom there is greatest cause for resentment, aren't more careful or don't manage somehow to mix a little sound judgment in their decisions, they are likely to find this cachet of absolutism withdrawn.

MR. MENGELBERG, it seems to us, is a conspicuous example of the conductor who goes on from week to week handing his audiences lifeless music without appearing to know that



Richard Strauss, whose latest work, Die Tageszeiten, was played by the Philharmonic Symphony Orchestra

it is. His choice of new works is consistently unfortunate. There is new music that is second-rate or fifth-rate because it is merely dull, or more dull, and there is experimental new music that at least kicks up a commotion and is interesting if on no other account but that. But he seems to be committed to the dull and the duller sort unerringly.

He outdid himself in this respect last week and succeeded in arousing his audience to pointed protest. He captured for a first performance and opened his programme with Alexandre Tansman's suite, *La nuit Kurde* (A Night in Kurdistan), made from a new opera by this young Parisian Pole. It consisted of six interminable movements into which the composer, with some clumsy notion of legerdemain had seemingly tried to squeeze the whole opera. It lasted a half hour by the clock and a whole evening by sitzfleisch-saving time.

We believe we have never listened to anything more bunglingly stupid than this suite; there are a half dozen or so other pieces of music that we remember to have been as bad, but none of them, certainly, was any worse. It had a silly, pseudo-Tartar tale of the utmost conventionality behind it and it evoked nothing more Asiatic than one long irrepressible yawn. It was couched in the mildest form of the Stravinsky idiom, with a touch of the Honegger of Pacific-231 here, of the later Ravel there, and of three or four of the other better known residents of Paris present at odd moments whenever these seemed convenient even if inappropriate. There wasn't a gleam of so much as second-rate talent, to say nothing of originality, anywhere in the piece.

Mr. Tansman's music, for some wholly incomprehensible reason, is much favored by both Mr. Mengelberg

and Mr. Serge Koussevitzky. He is only thirty-one years old but he has written enough music for the average composer of fifty—which is not incomprehensible, if all of it is of the same quality as *A Night in Kurdistan* and such else as we have had to listen to. The young man was here himself last year and played his own rubbishy piano concerto, also under Mr. Mengelberg's auspices. Three years ago Mr. Mengelberg likewise introduced his ballet (or part of it) called *Dance of the Sorceress*, for which there has been no reorder. The League of Composers was sold on one of his three string quartets about four years ago. And all this music had the same general and particular aspect—that of imitative futility.

Meanwhile, there is really plenty of new music which, at the worst, is neither quite stupid nor futile, that Mr. Mengelberg doesn't trouble himself about. If he should be inclined to trouble himself, we can name for him a half dozen such orchestral pieces off-hand. Unfortunately, perhaps, they are all the work of native-born Americans.

THERE was a second premiere on this program of novelties arranged by Mr. Mengelberg and it bore the more or less exalted name of Richard Strauss. The audience didn't do any hissing after listening to it because, for one thing, it came at the end of the evening and audiences don't stop for that sort of indulgence then; and, for another, Strauss may be dull but he is never stupid. He is too craftily experienced a composer not to be able, even at his weariest, to deceive the average listener into believing he is hearing something weightily agreeable.

The new piece, Strauss's latest, is *Die Tageszeiten* (The Day's Cycle), a setting for men's chorus and orchestra of four poems by Eichendorff—Morning, Noonday Peace, Evening and Night. It was written for the Vienna Schubert League after the completion of the opera, *The Egyptian Helen*, and it was sung for the first time last summer at the much swollen saengerfest in honor of Schubert in the Austrian capital.

For Strauss, it was not much better in its way than Tansman was for Tansman. It was merely Strauss taking to his present confirmed habit of rewriting himself, the fragments being cemented with a commonplace harmonic structure and rubber-stamp instrumentation. The music, in rough and ready fashion—rougier than ready—pretends to be a brief choral symphony but it is too plainly stamped to be what it pretends. It sounds as though Strauss took little trouble over it, the prospect of its being sung by an enormous chorus (as it was in Vienna) having made him think trouble not worth while. A slightly disguised bit of his *Don Juan* and another of *The Egyptian Helen* served him for several of his principal melodic effects; and the thing as a whole had very little to do with the texts of the poems except in the crudest and most superficial way.

(Continued on page 34)

• Some Second Thoughts •

By James H. Rogers
The Cleveland Plain Dealer

THE performance of Ernest Bloch's "America," described by the composer as a "symphonic epic," in last night's Cleveland Orchestra concert in Masonic Auditorium, was an event pretty sure to be long remembered. Not entirely, however, because of the intrinsic merit of the music. This is the work that won the "MUSICAL AMERICA" prize of \$3,000, against a field of 90 odd competitors. It has probably had more extensive and intensive advertising than has ever before been accorded a composition of the sort.

But the proof of the pudding is in the eating of it. What one perceives from the outset is that Mr. Bloch is making a determined effort to imbue his work with the spirit, the aspirations, the life, even the history of America. Meaning, of course, these United States. The dedication is to the memory of Abraham Lincoln, and to Walt Whitman, greatest of our poets.

That Mr. Bloch has striven to give unreservedly of his best there is no manner of doubt. That the realization of his ideal is beyond the powers of any composer may well be surmised. "America" does not attain the artistic level of some of Mr. Bloch's other works; notably "Schelomo" and the "Israel" symphony.

The work is divided into three parts. The first depicts aboriginal life on the continent and the coming of the Pilgrims. Quite convincingly, too. The devices of Indian drums and hymn-like phrases are obvious enough, perhaps, but they are appropriate, and cleverly managed, as a matter of course. I liked this movement the best of the three. It is interesting and not seldom stirring. But it is a splendid piece of music.

The second movement is far less successful. It seeks to portray the epoch of the Civil War, mostly by means of tunes of that time. Everything you can think of, and more. The old songs fairly tread on each others' heels; "Old Folks at Home," "Tramp, Tramp, Tramp," "Battle Cry of Freedom," "Hail Columbia"—not the "Star Spangled Banner." Mr. Bloch has a substitute for that later on—and a lot besides. A certain incoherence is inevitable. And that is the impression the movement leaves.

The finale deals with the present time and the future. First some Negro tunes—not familiar ones—then a pandemonium of noise portraying our machine age; then warmer sonorities indicating the return of some sort of repose; and then, as the peak of a gorgeously worked up climax, a new national anthem, words (I think) as well as music by Mr. Bloch. Unfortunately, the meter is faulty, and the music, strange as that may seem, rather commonplace.

In our hymn books are many finer tunes. If the reader is the possessor of a hymn book, let him, or her, try over Jeffery's "Ancient of Days." There is a tune with a thrill in it. There is none in Mr. Bloch's, more's the pity. In the absence of the prescribed chorus, Vincent H. Percy, in his usual capable fashion, supplied at the organ the parts written for voices.

MUNICH'S FESTIVAL

The next series of Wagner-Mozart festivals, in Munich, will be held from July 23 to Aug. 31, 1929, according to the German Railroads Information Office. The Mozart series will open at the Residenz Theatre on July 24, with The Marriage of Figaro. Die Meistersinger, opening the Wagner series, will be heard on July 23 at the Prinzregenten Theatre.

Herewith MUSICAL AMERICA presents additional criticisms of the Ernest Bloch symphony, America, performed twice in Cleveland on December 27, 28, by the Cleveland Orchestra, Nicolai Sokoloff conducting.

By Arthur Shepherd
The Cleveland Press

HAVING heard once more the "America" of Ernest Bloch, in a performance immeasurably finer than that of Thursday night, it becomes a vastly easier matter to write with clarity of conviction.

In my opinion there are two classes of listeners who will encounter serious difficulty in arriving at a just appraisal of this work; they are native Americans and professional musicians.

The first will be in danger of a superiority complex, and the second will be subject to his own specialized training.

Unless one can succeed in dodging many obvious stumbling blocks that lie in the path of this work, there is palpable danger of underestimating its significance.

One must sweep aside, ruthlessly, much of the circumstances in which the work has been produced; its hectic advertising; its stamp of "prize winner"; its bearing upon the Americanization of Ernest Bloch.

It will even be helpful if one can dodge the personality of the composer.

The fact that a visit to the library of Congress in Washington was the means of converting an irascible Swiss Jew into a patriotic American, will, in the last analysis, be wholly irrelevant as a critical factor.

If one succeeds in thus avoiding pre-

judice and, what is more difficult, an intellectual and aesthetic bias, it is my conviction that he will arrive at the conclusion that Ernest Bloch's "America" is a great work.

I have found it necessary myself to reverse my original judgment.

To many, it will be well-nigh impossible to speak of the work in measured terms; there will be those who damn it and those who glory in it.

To many it will be a challenge to the capacity for deep feeling and clear seeing.

To come more explicitly to the matter of this work it is a composition that inevitably invites classification.

The composer's own loose usage of the word "symphony" is a stumbling block of his own erection. A "symphony," it is not.

"Epic Rhapsody"—as printed in the title—is as nearly an appropriate designation as could be devised, and it should not be tampered with. It is also, in effect, a tonal pageant, frankly, graphically and dramatically descriptive.

In his elaborate marginalia, the composer has gone to great lengths to communicate his intentions; and so, all in all, one must take the work, or leave it, at its face value.

By scope and character, it is truly Whitmanesque in its all-inclusiveness. It takes account of the sublime and the banal; the grotesque and the beautiful; the spiritual and the crassly material; the tragic and the comic; the naive and

the sophisticated.

The composer set himself an enormous task in the welding into a significant whole the mass of folk material.

That he has achieved such a large measure of success, is evidence that he was moved by a deep and genuine impulse and was suffused with a greatness of purpose sufficient to carry him safely thru dangerous waters.

The mass of materials is controlled by the firm hand of a great artist; the lines are magnificently drawn; it is replete with dramatic strokes, trenchant and vivid; there are pages of moving and poignant beauty.

One might readily point out numerous instances; from the nebulous and elemental mood of the introduction; the besetting fear and groping of the pilgrims; the vast pathos of the "bleeding America" at the conclusion of the second part; obviously inspired by the large pathos of Whitman's pages.

The transition from the rustic scenes of the early South to the hurly-burly of the fratricidal war is immensely stirring.

The counterpoint in this episode is stimulating and masterly. The continuation of the drama through the reckless fling of the "jazz age" into the merciless pounding of the foundries and hives of industry and on into the final peroration, is a piece of craftsmanship of immense power.

The closing section, within its nationalistic hymn, is of dubious effect when performed without a massed choral participation as indicated by the composer. No future performance of the work should be undertaken without providing for this feature.

The tune itself is undistinguished and inferior to many a well-worn hymn or chorale. But its inclusion in the dramatic scheme is as logical as day and night.

With the proper means of execution, it would, like many a chorale, take on breadth and grandeur, commensurate with its environment.

That this work is not without flaws, is perfectly obvious. It contains banalities and blemishes, even as a great fresco may reveal passages of faulty drawing or mistaken color-values.

It would be amazing indeed if so large a canvass came off faultless and impeccable.

The transition from the elemental mood of the beginning to the Indian episode is somewhat abrupt; the "rosalies" to which the composer has occasionally resorted, are reminders of the most obvious devices of padding; the passing canonic treatment of the old English "chanty" is neither adroit nor in good taste; in the second movement, "Suane River" is overharmonized and unnecessarily sentimentalized; the first movement gives the impression of being slightly too long.

The larger considerations, the power, sweep, the soaring aspiration, render these faults negligible.

Unstinted praise must be accorded Nicolai Sokoloff for his painstaking preparation and eloquent presentation of the work.

I venture the opinion that the composer would have been pleased beyond measure with the Friday afternoon performance, at the conclusion of which the audience manifested intense and fervent enthusiasm.

JOINS CONSERVATORY

DETROIT.—Armin Jack Franz, organist for five years at the Fox Washington Theatre and for one year at the Michigan Theatre has been added to the faculty of the Detroit Conservatory of Music as instructor in the motion picture organ department.

Concerts in San Francisco

Carl Friedberg and Alfred Hertz Introduce
Brahms Concerto

By Marjory M. Fisher

SAN FRANCISCO, Jan. 2.—Fernanda Doria, mezzo-soprano, was welcomed back to San Francisco as artist for Alice Seckels' matinee musicale in the Fairmont Hotel on the afternoon of Dec. 10. She was accorded a welcome that bespoke the friendship and admiration of musicians for this San Francisco girl who has been winning European acclaim.

Miss Doria proved a delightful recitalist. She has a charming style of delivery, and showed a gift for selecting a program as novel as it was interesting. She sang in Italian, French, German, Spanish, Gaelic and English with equal expressiveness. In The Bedouin Woman's Song by Dorothy Crawford (a San Franciscan) and in Spanish numbers by Gomez, Grever, de Falla, and folk songs arrangements by Ross and Kilenyi, Miss Doria disclosed some of the gifts of the raconteuse. She also has the ability to enter into and project the spirit of a song—whether it be gay or serious; classic or modern; aria, art song, or a song of the people. Benjamin Moore did his usual artistic work at the piano.

Miss Doria was guest of honor at a luncheon at the Women's City Club.

Plays Tone Clusters

Henry Cowell gave a program of his own tone cluster compositions in which he gets genuinely impressive effects, for the California School of Fine Arts recently. He introduced some newly written songs and violin numbers of definite interest. Virginia Adams, mezzo-soprano, and Dorothy Minty, violinist, were his able assistants.

Programs of an increasingly high order are being offered by Rudy

Introduce Concerto

When German co-operates with German in a Brahms concerto the result is almost certain to be noteworthy. Such was the case in Carl Friedberg's and Alfred Hertz's labor of love in introducing Brahms' second piano concerto to San Francisco with the San Francisco Symphony Orchestra. This presentation took place at the fourth pair of concerts, and for the first time within memory, the solo was placed first on the program. The second half of the list was devoted to Dukas' The Sorcerer's Apprentice and Mozart's E flat symphony.

Mr. Friedberg won an ovation from Friday afternoon's capacity house. The Andante was the best played part of the concerto. In that movement the orchestra did exquisite work. Michel Penha played a beautiful obligato on his fine new 'cello, and Mr. Friedberg insisted that he share in the applause which followed that third movement.

The Sorcerer's Apprentice never seems to suffer from fatigue even if some of the auditors get weary of listening. Mr. Hertz' idea of the Apprentice is a business-like little elf, who works very steadily but with less speed and consequently causes less excitement than the one created for us during the summer by a visitor from London.

The Mozart symphony was the gem of the afternoon. It was beautifully played, and had a charm not found in other numbers of the day.

On a First Performance

By Archie Bell

The Cleveland News

AGAIN last night, Mr. Sokoloff delivered a marvelous work by Ernest Bloch in an almost devoted as well as exalted manner. "America" is one of the greatest musical works that it has been the privilege of this chronicler to listen to for a long time. Sokoloff seemed to grasp the meaning of every note and he was able to put it "across the footlights," as we say at the theatre, so that every individual in the audience must have been stirred as he seldom expects to be stirred in the concert hall.

The massive work sketches American history from the day of the Indians to the present. There are certain startling moments in it, like the Civil War, which is excellently represented (perhaps with the same great effect produced by Strauss in "Ein Heldenleben"), or the Mechanical Age, which is better than any attempt I have heard to reproduce the sounds of machinery.

And jazz. Bloch passes through that, too, and he thumbs his nose at the tiny jazzteers who think that they know anything about syncopation. North, south, east, west—the work pays tribute to them all, even to old England who came over and settled us in the first place.

It is the most glowing tribute paid to America since the poems of Walt Whitman were written. "America"—the trumpets scream it, so that all may hear through the greater part of the third movement. This is Bloch's prophecy. He believes in this country and its future. And he did not always feel that way about it. In fact, he said after he had taken his first naturalization papers that he would go back to Europe.

Then he had an awakening, took his second papers and began the "America" rhapsody. It is interesting to know that a good part of it was written in Cleveland, while the composer was a guest at the home of Victor Sincere, who was a vitally interested auditor last evening.

The organ joined in the big anthem at the close of the rhapsody which the composer intends for an audience to sing. Who knows? Here might be the new national anthem that heaven knows America needs, instead of the German "God Save the King," which came to us from England.

New Providence Group Arranges Concerts

PROVIDENCE, R. I., JAN. 2.—Under the auspices of the Music Association of Providence, of which W. H. P. Faunce, head of Brown University, is the honorary president and Mrs. Henry Dexter Sharpe the president, three concerts are to be given in Infantry Hall as follows:

March 11, Jascha Heifetz; April 9, Dusolina Giannini and Alexander Brailowsky; May 2, the Cleveland Orchestra, Nikolai Sokoloff, conductor, with Richard Bonelli as soloist. Officers of this recently organized association include William S. Innis, vice-president; Mrs. William Gammell, Jr., treasurer; Hugh F. MacColl, secretary, and Berick Schloss, assistant secretary and manager.

N. B. P.

Bloch Leads Ensemble in San Francisco

SAN FRANCISCO, JAN. 2.—Ernest Bloch conducted the string orchestra of the San Francisco Conservatory of Music, which he directs, at a concert given in Sororis Hall. Under his leadership, the players acquitted themselves with much credit. The first movement of Brahms' Piano Quintet in F minor was played by Herbert Jaffe, Abraham Weiss, Albert White, Alfred Seidel and Sterling Hunkins. Others participating were Ruth Meredith, Albert White, and Lelane Rivera. This presentation of students' work was a preface to a campaign for funds for the further development of the Conservatory. Ada Clement and Lillian Hodgehead are assistant directors and business executives.

M. M. F.

GIVE HOLIDAY MUSIC

PITTSBURGH.—The Tuesday Musical Club held its annual Christmas musicale at Memorial Hall on Dec. 18. Old English carols were sung under the direction of Marie Vierheller, and Mrs. F. D. Newbury arranged a choral program. John Kelso was in charge of stage settings. Those taking part were Romaine Smith Russell, Virginia Welty, Viola K. Byrgerson, Gertrude C. Hartman, Tom Baldridge, Robert Owrey, Cass Ward Whitney, Frank Kennedy, Mrs. C. H. Aufhammer, Mary Redmond, Christine A. Jones, Elsie Breese Mitchell. Dr. Charles N. Boyd conducted the club chorale.

Wm. E. B.

Teachers Meet in Cleveland Their Impressions of "America"

(Continued from page 5)

sociation on Ernest Bloch's "America," as played on Friday afternoon by Nikolai Sokoloff, conductor of the Cleveland Orchestra:

Edgar Stillman Kelley—"I found the work impressive on first hearing. I enjoyed the first movement, perhaps the best. The second strikes me as somewhat confusing. Altogether an interesting achievement. Mr. Sokoloff's performance was charged with enthusiasm and sympathy."

Peter C. Lutkin, Northwestern University, Evanston, Ill.—"A superbly courageous performance on the part of Bloch. I liked the first movement best, although Sokoloff's climaxes are masterly. It seemed unfortunate to me that the orchestral climax near the close overshadows the climax with organ. I should like to hear the work with chorus. It is interesting to me that an ultra modernist such as Bloch should turn to tonic and dominant harmonization."

Ernest Fowles, F. R. A. M., London, England—"We must have it in London."

Karl W. Gehrken, Oberlin College, Oberlin, Ohio—"I enjoyed the music. It would not be possible to comment on it after one hearing."

William Wheeler, Wheeler Studio, Cleveland—"I was agreeably impressed with the music, especially the first movement."

Russell V. Morgan, supervisor of music, Cleveland Board of Education, Chairman Cleveland Committee Music

By Isabel Morse Jones

Los Angeles Times

ERNEST BLOCH'S "America" achieved its purpose. A great audience was swept to its feet at the Philharmonic Auditorium last night, inspired to sing "America! America! Thy name is in my heart," with the mighty power of Bloch's score for full orchestra and the great organ lifting the soaring voices to a pitch of enthusiasm that must have reached high heaven. Conductor Georg Schuevoigt did his splendid best with the premiere of this prize work and rightly earned the appreciation of all who heard it.

It is an old story to tell now. The whole country has been aroused over this history-recording epic symphony which won the Musical America prize among the ninety-one scores submitted by well-known composers in America. Interest has been keen because for possibly the first time in history, five conductors agreed unanimously and without the slightest hesitancy upon this score. Its premiere confirmed their judgment.

In three movements of surprising brevity, Ernest Bloch has reconstructed for the ears, the history and ideals of the United States of America. The score is so rich in themes and harmonization that repeated hearings will only serve to reveal its beauty more fully. MUSICAL AMERICA has had the luck to make musical history with this contest.

The amazing thing about "America" is not so much in the perfection of its writing, the meticulous care with which each part has been scored, its compelling rhythms and its aliveness. All these we have been led to expect from Bloch. The miracle is that a man could so orient himself in a new world in twelve years that he could so unerringly and so directly find its heart

and clasp its highest idealism to his bosom, returning its spiritual gifts by a complete expression in music of the unsayable. Men and women left the auditorium last night with visible tears in their eyes. Patriotism became a desirable and a real emotion because of the white light shed by Bloch's music.

This is not a work to be lauded and laid aside to "end in forty minutes of actual performance—then the dust and silence of the limbo of forgotten scores!" This will be played and sung long after the wise conductors who chose it are forgotten, but the thank-yous of Americans are due those who have brought it to light.

Music Profuse in Washington

Newly Organized Friends
of Music Meet in Library

WASHINGTON, Jan. 2.—Musical performances have been profuse. Of especial interest was the first meeting of the newly organized Friends of Music in the Library of Congress, held on the afternoon of Dec. 11 at the residence of Mrs. Richard S. Aldrich. The organization is to have a national scope. The president is Nicholas Longworth; vice-presidents are Harold Bauer, Mrs. Walter Bruce Howe, and Leopold Stokowski. The aims of the society are broadly three-fold; to furnish a bond between music lovers all over the country by linking them with out national library, to furnish the means of acquiring rare editions and manuscripts for the music collection of the library, and to further the performance of unusual programs.

Arkange New Musicales

A slightly different type of morning musicales has been introduced by Rose and Ottilie Sutro, who have chosen Washington as their home. These two talented artists known for their two-piano recitals, propose to present American composers in a series of "musical salons." Mrs. H. H. A. Beach was presented by the Misses Sutro in a program of her own compositions on Thursday morning, Dec. 6. She was assisted by Helen Howison, soprano; Henri Sokolov, first violinist of the National String Quartet, and the Misses Sutro, who played Mrs. Beach's Suite for two pianos, founded upon old Irish melodies, which she dedicated to them. Other numbers were a Prelude and Fugue, Nocturne, Out of the Depths, Humming Bird, Romance, In Blossom Time, Night, My Sweetheart and I, and Rendezvous.

Singers Are Next

Mrs. Lawrence Townsend's musical mornings have been even more successful this year than ever. The ballroom of the Mayflower Hotel is filled with society folk attending these weekly events. The third of the morning series was given by Anna Case, soprano, and Louis Graveure, tenor. Miss Case can always be counted on to bring something new. The old Norwegian Prinsessen, and Swedish and Italian folk songs, showed her willingness to sing music that is different. As a tenor, Mr. Graveure has lost much of the resonance and beauty of tone which he possessed as a baritone.

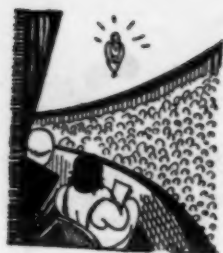
DOROTHY DE MUTH WATSON.

Toscanini recently introduced Kodaly's Psalmus Hungaricus to Milan; Pablo Casals is to conduct a performance of it soon in Barcelona.



Clarice Balas, Cleveland pianist and teacher who played MacDowell's *Tragic Sonata* and the *Fountain of the Acqua Paola*, by Griffes, to illustrate a talk by A. Walter Kramer at the Music Teachers' National Association fiftieth meeting in Cleveland last month.

Teachers—"I found the piece enjoyable, but not as interesting musically as other Bloch compositions. I think the program conception carries the rhapsody through as a musical picture."



GOTHAM'S IMPORTANT MUSIC

*An Emergency Hansel und Gretel Constitutes One of the Season's
Most Palpable Delights—Segovia Returns and Argentina
Bids Farewell—Other Events*



An Unexpected Pleasure

THE fragrant, tinselled loveliness of Hansel und Gretel found admirable expression in the performance which occupied the Metropolitan last Thursday evening, December 27th. Humperdinck's delectable morsel supplanted the smarter (though by no means more satisfying) pleasantries of the Rosenkavalier, whose initial essay this season was made impossible by the illness of several principals. The substitution was not at all to the distaste of your correspondent, who was in the most benignly wide-eyed of moods and feeling very Christmassy indeed. And nothing in the main body of this entertainment, once a rather trying preliminary raggedness was past, could have disillusioned the thorniest unbeliever.

It is as Mr. Henry Krebbiel used to remark, difficult for one who has ever had a German nurse or whose earlier imaginative impulses were nurtured in the edaphic lore of the Fatherland to resist the charm of this work. It is rather incomprehensible, to our way of thinking, that any person who has the faculty of getting warm about the heart should fail to be kindled by a tender spark while experiencing the adventures of these itinerant bambini. Yet our bewilderment is founded upon the irrefutable attitude of countless audiences in this country. Hansel und Gretel has never achieved the flattery of popular acclaim. It is something to take the children to and from, or something that precedes an opera that a person Who Knows What He Likes can really enjoy. On this occasion Cavalleria Rusticana fulfilled the latter distinction.

Hänsel und Gretel is no more an exclusive juvenilian orgy than is the Coin des Enfants of Debussy, or Schumann's Kinderszenen, or Dolly pieces of Fauré, or Alice in Wonderland. If it is pleasure to know these creations in childhood it is heaven-sent inspiration to reacquaint oneself with them, to view them through the golden haze of beloved reminiscence, after the force of circumstance has made the assimilation of less beautiful things inescapable.

Last week's venture with this delicate matter got away to a bad start, with a performance of the overture that rattled around in the pit like a skeletons' dance marathon. Half of the first scene continued in this vein, abetted principally by Miss Thalia Sabanieva's rather tremulous voicing of Gretel's allotment. Miss Fleischer, too, was not her customary self in Hänsel's pantaloons; she has sung the role with twice as much conviction on a dozen other evenings. The entrance of Miss Wakefield upon the scene and her succeeding discussion of various domestic and witchy details with Mr. Schutzen-dorf brought a welcome wave of atmosphere which never thereafter disappeared from the performance. Miss Dorothee Manski was, as ever, a Knusperhexe whose equal we have not met. Mes. Lerch and Alcock disposed neatly of their duties, matutinal and nocturnal.

Mascagni's halfpenny shocker enlisted the services of Mes. Florence Easton, Ina Bourskaya and Philine Falco, and Messrs. Tokatyan and Basiola.

WILLIAM SPIER.

Segovia Returns

ANDRES SEGOVIA'S first recital of the season, in the Town Hall on Saturday afternoon, Dec. 29, was this reviewer's initiation into the mysteries of professional guitar playing, Segovian or otherwise.

We had expected to find a transcendent musician playing an instrument which could hardly fail to be annoying in its monotony. It is, perhaps, something of a two-edged compliment to state that neither of our expectations was fulfilled. But it is really more favorable than otherwise. For there is no gainsaying the fact that an instrument so limited should tire the ear, and it is little short of miraculous that Segovia not only avoids monotony but leaves with you no impression of anything exotic in his performance. You are not conscious of anything particularly novel—it is the performance of an excellent musician upon his instrument, an instrument which he commands with infinite virtuosity.

But neither is there anything transcendent in his musicianship. He plays Bach and Haydn, as well as his modern compatriots, very well indeed,—as well, we have no doubt as he would play them on the harpsichord if he were also a virtuoso of that instrument. There is no use, however, to pretend that this is the best Bach and Haydn you ever heard. Segovia has enough genuine claims to fame.

A. M.

A Holiday Traviata

MR. GATTI-CASAZZA gave New York a beautiful present when he produced La Traviata at the Metropol-

itan as a special matinee on Dec. 25. With Tullio Serafin conducting, and with Lucrezia Bori, Beniamino Gigli and Giuseppe De Luca in the pivotal roles, one could go in confident expectation of a good performance, and this trust was not misplaced. If there were more singers like Miss Bori we should hear fewer reminiscences of the golden age of singing that is past, for the simple reason that critics would be too engrossed with current attainments to dwell at length on their previous operatic experiences. Moreover, Miss Bori is an actress of exceptional intelligence, which is more than can be said for some of the songbirds whose names are synonymous with the vocal brilliance of a bygone day.

While there was nothing particularly new about this performance, the distribution of parts being familiar, it had so much of general excellence that it may be recorded as a high light of the present season. Mr. Serafin's reading of the score passed the boundary of expressiveness into eloquence. Mr. Gigli sang with unsurpassable beauty of tone and with an effective restraint. Mr. De Luca maintained his well known position as a master artist. Completing the cast were Phradie Wells, Philine Falco, Angelo Bada, Vincenzo Reschiglian, Millo Picco and Paolo Ananian. By natural little bits of business Miss Falco made Annina an important, if self-effacing figure in the last act.

P. K.

Argentina's Farewell

WE had not seen La Argentina for almost two years, and we went to the Town Hall Friday afternoon, Dec. 28, with expectations keyed up to

the pitch of the memory of that evening when first we saw her. It was not she who disappointed—it was memory and that imagination that had pictured her beyond the range of human possibility that had played us tricks. Was it only that memory and that imagination that made her seem, when she first appeared, weary, bored, sick of weeks upon weeks of three and four recitals? The impression wore off as she warmed to her dancing, and at the end we were almost as enthusiastic as ever. But not quite.

In Europe Argentina used to be wiser. An occasional recital (one a year was the Paris quota) teased her public—in March, it became known that Argentina was coming in June, and her house could have been filled a dozen times. But she was too wise to allow it to be. Time will tell whether her New York policy has been wiser. For our part we frankly admit that her castanets and their imitations and a whole afternoon of Spanish music almost prevent us from sustaining an unmarred enjoyment of her dancing even through one program. This was her farewell, and there were cheers and flowers and plaudits aplenty. Now she leaves for the west,—one appearance in Chicago, one in San Francisco and then a long tour of the Orient, opening at the Imperial Theatre in Tokio on Jan. 25.

A. M.

A Sunday Philharmonic

THE Sunday afternoon, Dec. 23, program of the Philharmonic-Symphony Orchestra at Carnegie Hall consisted of familiar works. Mr. Damrosch led his men in an excellent performance of the Franck Symphony, notable for the beauty of the solo wood-winds, the airiness of the strings, and a clarity of playing which revealed the inner voices in the texture of the music. The only possible criticism of the Andantino from Debussy's String Quartet is that this movement was so exquisitely done that a playing of the whole quartet was "a consummation devoutly to be wish'd." Unfortunately the audience chose this time for a regular chorus of coughing. The third number was the Scotch Idyll, a ballet number from St.-Saens' Henry VIII, with its effective orchestration, including a bit in imitation of the bag-pipes. The program was concluded with the Prelude and Love-Death from Tristan, played with the tenderness, searching emotion, and sweep that the music calls for. The large audience left no doubt of its approval of the afternoon's music.

A. P. D.

Beethovenian Schubert

THE Beethoven Association is one of those entities whose concerts need nothing more than a chronicle. For all concerned in its performance the occasion is plainly a holiday, a soiree de gala, and for the reviewer not less.

In the Town Hall on Thursday evening, Dec. 27, the Association presented a program of Schubert's chamber music—the delightful Octet, Op. 166, seven songs from the Schöne Müllerin cycle, the familiar Quartet in A minor, Opus 29. The collaborating artists were the Lenox String Quartet, Messrs. Cherwin, Langenus, Sperandei, Letel-

(Continued on page 25)



Anna Duncan, adopted daughter of the late Isadora, who will make her only New York recital appearance this season on Jan. 15 in Carnegie Hall. On that occasion Miss Duncan will be assisted by an orchestral body drawn from the New York Philharmonic-Symphony and conducted by Eugene Ormandy.

Club Sings Choral Aria

*Providence Ensemble
Gives Davison Arrangement*

PROVIDENCE, R. I., Jan. 2.—Archibald T. Davison's choral arrangement of the aria, *How Beautiful are the Feet*, from *Messiah* was featured at the forty-first concert given by the University Glee Club of Providence, an ensemble made up of the alumni of many colleges. The program, heard in Memorial Hall on Dec. 7, was the first of the Club's eighteenth season and was under the conductorship of Berrick Schloss, who obtained splendid results. Soprano solos by Katherine Ross added to the general effect. Earl P. Perkins and Beatrice Warden Roberts accompanied.

Play Scotch Symphony

Giving the first of a series of Providence concerts in Elks Auditorium on Sunday, Dec. 9, the Providence Symphony Orchestra played Mendelssohn's *Scotch Symphony*, the overture to *Don Giovanni* and music by MacDowell. Roswell H. Fairman is the conductor of this admirable ensemble. The soloist was Janet D. Armour, soprano, who was deservedly applauded for her singing of an aria from *La Traviata*, with orchestral accompaniment.

The English Singers gave a concert in the new Alumnae Hall of Pembroke College, Brown University, on Dec. 10.

N. BISSELL PETTIS.

Opera Singers Heard at St. Patrick's

TWO singers of the Metropolitan Opera, Giovanni Martinelli and Mario Basiola, were soloists at Christmas services in St. Patrick's Cathedral, New York, when compositions by Pietro A. Yon, the Cathedral organist, were featured. Among these were Mr. Yon's *Gesu Bambino*, a Pastoral for organ and orchestra, the *Mass Melodica*, the *Mass Pastorale* and several hymns for male voices.

ORCHESTRA ATTRACTS

*Oregon State College
Symphony Applauded*

CORVALLIS, ORE.—More than 1,000 persons attended each concert in the fifth fall series given by the Oregon State College Symphony Orchestra. These programs, conducted by Marguerite MacManus on Sunday afternoons, aroused much favorable comment. The orchestra has eighty players, composed of college men and women, and has reached a point approaching professional excellence.

The first program was in commemoration of Schubert. The second consisted of Russian compositions. The third was made up of request numbers.

On Jan. 27, at the beginning of the winter series, the orchestra will have the assistance of the College Glee and Madrigal clubs in compositions illustrating *The Evolution of the March*.

The concerts are broadcast over KOAC. At each performance Mrs. MacManus explains the various themes and illustrates them.

Lease Theatre to Paramount

*Rochester Auditorium
Changes Management*

By Mary Ertz Will

ROCHESTER, N. Y., Jan. 2.—The Paramount Pictures Corporation is taking over management of the Eastman Theatre, (together with the Piccadilly and Regent theatres) under a ten year lease. Various community features will be retained and the lease provides that twenty days must be preserved at the Eastman Theatre for concerts, inclusive of three days available each spring for the Metropolitan Opera Company and such uses as the Thanksgiving Day services and graduation exercises of the University of Rochester.

Suffer \$75,000 Loss

The lease was drafted under the direction of Raymond N. Ball, treasurer of the University of Rochester, and Thomas J. Hargrave of the law firm of Hubbell, Taylor, Goodwin and Moser. Mr. Ball explains the University found it necessary to lease the theatre because it suffered a loss of \$75,000 last year in its operation. No attempt will be made to continue the educational features of the house, which have exempted it from taxes, and the city will restore it to the assessment rolls under the Paramount management.

As most of the musicians are under contract until July 31, no immediate

reduction in the orchestra will take place; but gradual reduction is expected to begin then. This is a matter for the new management to decide.

To Support Orchestra

As already announced in *MUSICAL AMERICA*, plans are under way for the support of the Rochester Philharmonic Orchestra, of which the Eastman Theatre Orchestra served as a nucleus.

Operation by the Paramount is expected to effect a large number of economies, as the Paramount controls some 700 theatres throughout the country; but because of the existence of the contracts, it is not believed that changes will be widespread until contracts expire on July 31.

GIVE MOCK SCENES

DALLAS, TEX.—Stunts and mock opera scenes were features of the Dallas Music Teachers Association Christmas dinner. A class of students (all experienced teachers) gave a demonstration of their progress under Carrie Munger Long. D. S. Switzer gave the invocation; Mrs. Switzer, president, greeted the guests and J. Wesley Hubbell was toastmaster. Antonia Wolters and Naomi Parker had charge of arrangements.

C. E. B.



CLARA

RABINOVITCH

What the Dean of the New York critics, W. J. Henderson, said in the Sun of Dec. 13, 1928 after Miss Rabinovitch's New York recital at the Town Hall. Notice reproduced in its entirety.

"Clara Rabinovitch, pianist, gave a recital yesterday afternoon in the Town Hall. This young player has been heard here several times in the course of the last few years. Since her artistic career began she has been watched with interest by those who recognized her indisputable talent and who cherished the hope that she might make her way into the front rank. Her natural gifts and her high attainments gave glowing promise.

"She has made excellent progress in her art, not so much technically, because she had from the beginning an exceptional command of the keyboard and the pedals, but in musicianship. There are few pianists who can rival Miss Rabinovitch in beauty of tone. The sensitiveness of her touch was bestowed upon her by the fairies who presided over her birth. But cultivation enriched the gift and today she draws from a piano sounds of the finest quality of which the instrument is capable.

"Difficulties do not exist for her. She plays the most rapid pages, the most complicated passages of inter-

locking type or chord successions with brilliance and assurance. But nature also bestowed upon this interesting young woman an impetuous temperament which she has not yet got under control. It runs away with her whenever the music under her fingers is of vivacious movement. This lack of control frequently leads to disturbance of the balance of the phrase and to partial obliteration of the vital accents of a melodic utterance.

"This was particularly noticeable yesterday in her performance of the Schumann 'Etudes Symphoniques.' The more reposeful variations were presented with real beauty, but as soon as the pace of the music became lively the player was unable to maintain an even rate of progress and unconsciously increased her speed till she found it impossible to preserve clarity. This same defect marred an otherwise admirable performance of Mendelssohn's E minor prelude and fugue. But the recital as a whole revealed a growth of musical vision which was encouraging to those who have expected to find Miss Rabinovitch commanding a larger public. She has shown such a serious attitude toward her art that she may yet conquer her impetuosity.

DUOART RECORDS

STEINWAY PIANO

EXCLUSIVE MANAGEMENT:

HAENSEL & JONES

STEINWAY HALL, NEW YORK



MEPHISTO'S MUSINGS

The Yea and Nay of Bloch—Caruso, and a Memory of the Metropolitan—And Something About Rosenstock, the Young Man of the Same Place

DEAR MUSICAL AMERICA: There seems to be a considerable difference of opinion, even among our supposedly keenest intelligences, as to the success of Ernest Bloch's Anthem. I picked up a paper from somewhere in the west the other day and read that here at last was the apotheosis of our American ideal, and the reviewer was writing earnestly.

Yet he has colleagues who found it pretty sorry stuff and said so in no uncertain language. At the New York premiere there was even a solitary hiss and thence sprang a controversy. Richard Stokes of the Evening World loudly championed the hisser in his review and in a special article. Hissing, he believes, will prove of inestimable worth to the whole great cause of music and the single Sssss-ses the other afternoon may well be just the beginning of a golden age of hissing.

There, I think, Mr. Stokes fails to show himself full well acquainted with the New York public. Not that there will not spring up in the future occasional hissers, just as there have in the past. But as a people we hate scenes. We may be bored but most of us clap perfunctorily just the same. We may want to leave. We may even pick up our coats and start up the aisle, but bold as we may appear it is huggermugger, that most of us go, praying to reach the door before the artist comes bearing out on us again, praying no voice will boom out a "STOP. There's MORE to come."



Josef Lhevinne is back in New York. And we have to publish an old engraving made when he crossed the Rio Grande for a Mexican recital several years ago.

Deplorable? Certainly. But despite the tremendous growth of musical interest most of us are still not quite sure of ourselves, still in a state of only knowing what we like. We may find a composition particularly trying but, feeling hesitant as we do about this business of "moderns," are we going to make ourselves conspicuous by shooting off noisy hisses only to pick up the paper next day, perhaps even Mr. Stokes himself, and find that "yesterday there was played the most

significant music of our day?" Excuse us, but there must first be grafted some confidence in our own musical opinions. Are nice people like ourselves to be expected to hiss on an empty stomach?

Golden Tones and Coins

AT the Metropolitan there was all the usual talk of who gave who what for Christmas and why. I was reminded of a Christmas when Caruso was there. Rumor sped downtown to one of the city desks that the great tenor had given gold pieces to all the members of the chorus. There indeed was a story and a bright young man was forthwith despatched to interview him. He found him genial but a little mystified about it all.

"But isn't it true," the bright young man saw his story fading, "that you gave gold pieces to all the members of the chorus?"

"Why no," said Caruso. "I haven't but I will."

So the chorus got its gold and the bright young man his story.

Incidentally many members of the chorus cherish gold medals that Caruso gave them as keepsakes. Beniamino Gigli, who has always seemed to have a weakness for the great man's footsteps, did likewise this year. The Gigli medals are gold and big and hint at the tenor's initials.

Concerning Rosenstock

SINCE the announcement in the fall that next year Artur Bodanzky would be succeeded at the Metropolitan by one Joseph Rosenstock of Wiesbaden there has been all manner of curiosity about the new man. He is young. We have known that much. But how young? What does he look like? What sort of reputation has he made for himself that he should be engaged by the foremost opera house in the world to conduct its German repertoire. The Paris Herald pictures him this way:

"Spectacles and a way of listening with undivided attention to whatever his caller may be saying, are to the ordinary observer's eye perhaps the only points in common between Artur Bodanzky, present conductor for German opera at the Metropolitan, New York, and Joseph Rosenstock, who at thirty-three years of age will succeed him next fall, and who recently came up from Wiesbaden to be present at the premiere of Franz Schreker's work. Der Singende Teufel (The Singing Devil) at the State Opera in Unter den Linden.

"Of less than average height, with brown hair and with his general appearance suggesting—in contrast to Bodanzky's kindly Mephistopheles-on-a-vacation—well, suggesting an assistant professor in a graduate school of business administration four years before he becomes dean of the school, Herr Rosenstock received the Herald correspondent in the home of his friend, Dr. Karol Rathous, the composer. The conversation, mainly in German but partly in English, which he said with a winning smile, 'I am just beginning to learn,' was brief, since 'I really have no plans now, for I must wait until I get over there and see conditions at



John Philip Sousa posed in this latest fashion from St. Moritz especially for MUSICAL AMERICA. From an old woodcut.

first hand. In general I try to follow the composer closely in interpreting an opera, but all reproductive work has in it an element of the productive, the creative; with me it comes out of my feeling of life. Mozart I am very fond of, but my program in detail must wait until I get there."

"Herr Rosenstock's interest in the work of Franz Schreker, now director of the Hochschule für Musik in Berlin, is more than merely that of one musician in the work of another. In his earlier days, Joseph Rosenstock, who was born in Vienna and who started out as a pianist, studied composition there with Schreker. After some concert work, he was called to be the second conductor of the Philharmonic Choir in Vienna, but soon followed Schreker to Berlin, and in 1920 became the teacher of the opera department in the Hochschule. A year later, Fritz Busch, now at Dresden, but then general music director of the Stuttgart Opera, made Rosenstock his assistant. But not for long, for a year later the twenty-seven-year-old musician was made first conductor of the Hessian State Opera at Darmstadt, becoming general music director there in 1925. Last year he succeeded Otto Klemperer as general music director at the Wiesbaden Opera. Joseph Rosenstock is also a composer; his most played works are a piano sonata, a symphonic piano concerto and an overture."

It appears that the youngsters are not to have it all their own way with jazz-operas. Eugen d'Albert, whose roguish physiognomy MUSICAL AMERICA published last week, and whom most of us should otherwise have thought long dead, has achieved a suc-

cess in this line that none of his later works can equal, according to the London Observer. The new opera, The Black Orchid, has just been produced in Leipzig. The Observer's German Correspondent goes on:

This new opera, described as a "Criminal-Grotesque," has the popular New York background, a whole chorus of burglars, plenty of cocktails, telephones, and the other up-to-date appurtenances.

The libretto, written by a Herr von Levetzow, is of the "Beggar's Opera" school as interpreted in Berlin. The black orchid of the title is the button-hole of the King of Crooks, who is in reality Lord Percy. He gallantly rescues from bandits the lady he was out to rob. It is surprising how fond Germans are of genuine Lords and Ladies such as America never produced viewed against a U.S.A. background. With such a mixture no libretto can fail utterly in this country.

The warm welcome given to Eugen d'Albert by the critics, the tributes paid to his melodies, which are sometimes nearly, if not quite, fit for those who love a good tune, and the general acclamation of his musical "rejuvenation," augurs a great popular move in the direction of the "Criminal-Grotesques."

Hale and Hearty

A FRIEND of mine being in Boston last week dropped in at the Herald office to see Philip Hale. There he was just as he has been for years, behind his great roll-top desk sorting his mail, saving this for his column; throwing that in the scrap-basket. He is seventy-four now, dean of American critics. He wears gay Windsor ties and carries his papers in a cloth bag. His criticisms are substantial, yet swift and easy to read. He writes them for the music and the dramatic columns. He also does program notes for the Boston Symphony and, just on the side, a column for his paper called As the World Wags, famous throughout New England for the fascinating small talk on such matters as toddy shops and New England porches and Cape Cod folks.

Reviewing all these things in her mind last week and sniffing a story, my friend asked a question or two that sounded suspiciously just like any girl-reporter's. There was just one answer.

"I," said Mr. Hale and there was about him a great dignity. "I am a newspaperman."

Incidentally, those young fellows in Boston, Mr. Hale and Mr. Parker, of the Transcript, keep a close eye on everything going on in New York and get a great deal of pleasure (or not, as the case may be) in reading and comparing verdicts of the press. Mr. Hale rarely misses reading Mr. Henderson in the Sun, Mr. Thompson in the Post, Mr. Gilman in the Tribune.

And he will probably read them for many more years,

Thinks
Your

Mephisto

*Studies Hawaiian Art
for Use in Book*

HONOLULU, DEC. 20.—Prof. C. H. Farnsworth of Columbia University and Mrs. Farnsworth are visiting Honolulu. Professor Farnsworth, author of *Education Through Music*, is preparing a book for use in schools, and is studying the survivals of ancient Hawaiian chants, which constitute authentic Hawaiian music, as opposed to the modern adaptations of American and European art in this country. He will remain in the Islands throughout the winter.
C. F. G.

**BRYN MAWR COLLEGE
OPENS NEW HALL**

BRYN MAWR, PA.—To celebrate the formal opening of the new Marjorie Walter Goodhart Hall at Bryn Mawr College the Philadelphia Orchestra, under Leopold Stokowski, gave a concert there Dec. 4 with the assistance of Horace Alwyne, pianist and director of the music department at Bryn Mawr, and of the Bryn Mawr College Chorus. The latter had been trained by Ernest Willoughby, director of the Glee Club and choir, and organist and choirmaster of the Church of the Good Shepherd in Rosemont, Pa.

Among the musical events scheduled for the new auditorium are the following: piano recital by Ossip Gabrilowitsch, Jan. 16; the Doris Niles Ballet, March 6; an evening of chamber music by Naoum Blinder, violinist, Anton Horner, horn, Boris Saslawsky, baritone, Horace Alwyne, pianist, April 17.

The WINGS of ICARUS

Something About the Good and Evil of Technic

By Albert Spalding



*Albert Spalding, American
Violinist.*

TECHNIC implies a power that has been acquired, mastered. Technical facility implies a potential case toward its attainment. It is a gift, certainly, but a gift with a dangerous handle to it. For, like the legendary wings of Icarus, it is likely to raise high hopes of a speedy flight to Parnassus, only to melt like wax when brought into the heat of public performances. It is, therefore, a gift in which too much confidence must not be placed. It operates smoothly only when all conditions are favorable. But its foundations are as unstable and unreliable as quicksand.

It must be remembered that public performances present usually a condition, sometimes several conditions, that are unfavorable; and the unwary performer whose technical facility has dazzled him into believing in its infallibility is trapped into an ambush from which there is no escape. The very ease with which he has dashed headlong into the trap is his undoing, and there is a catastrophe. He is like a man who knows a thing by intuition only. He has never learned it. His perception and knowledge of the thing are therefore limited to the external

conditions surrounding it when it was first presented to him. He does not know, nor does he inquire what it is, nor why it is. Thus, he believes blindly, and reiterates blindly that it is "such and such" on each and every occasion. Led far astray into foreign fields, where changed conditions have entirely modified the face of his subject, he has nothing to guide him but his blind intuition. An orderly retreat is cut off and he is faced with sudden disaster. The disaster is all the greater when there is an abundance of unsupported technical facility.

An Impudent Myth

EVERY performer, every teacher, every student even, must have experienced, at some time or other, just what I have here set forth. But the imprudent myth continues to flourish, and to tempt its many believers to their undoing. It is the golden casket that promises much, but delivers a death's head. So much for the dangers and pit-falls of technical facility.

It is, however, an essential gift without which the attainment of a really adequate technic for public perform-

ance is hopeless. Even in these days of admitted mechanical proficiency, the really great technician is a rarity. He is a rarity because he presents as a unity two essential qualities that are of themselves, and by themselves, abundant, but which but seldom marry,—an ease of perception and superficial execution, and a capacity for infinite and detailed work. The child of this rare marriage is Technic. It can do things easily, spontaneously. It can do them

(Continued on page 31)

PIANO TEACHERS

A NEW series of Piano Teaching Material is now available for the season beginning January 1, 1929. Compositions ranging from the very easiest to the medium advanced, and described in our classified, thematic booklet—

Piano Teachers' Studio Handbook

This valuable booklet mailed free upon request.

G. SCHIRMER, Inc.
New York, N. Y.

The ALFRED CORTOT SCHOOL OF PIANO ECOLE NORMALE de MUSIQUE de PARIS



Has re-opened its studio in New York under the direction of

Mlle. Berthe Bert

who is M. Cortot's only representative in the United States and the authorized exponent of his method.



PREPARATORY WORK FOR ADVANCED STUDENTS

with M. Cortot for Summer Course, Paris, 1929

Students of other grades admitted for Regular Course in New York

Mlle. Bert will also continue her Cortot Classes in Boston

Communications regarding terms should be addressed to

MLLE. BERTHE BERT
STEINWAY HALL, 113 WEST 57th STREET
NEW YORK CITY



NEW BOOKS ON MUSIC



By Sydney Dalton

MANUAL OF HARMONIC TECHNIC. Based on the Practice of J. S. Bach. By Donald Tweedy, A.M., Oliver Ditson Co. \$3.00.

THE student of harmony who glimpses this book for the first time, and reads that it is "a harmony-book without rules and without abstract discussion of theory" may think, if he goes no further, that the musical millennium is at hand. But a study of Mr. Tweedy's masterly treatise will shortly disabuse his mind of any such idea. In fact, in these 300 pages there are no short cuts, no pamperings of impatient pupils, and no concessions to the eye as a back-door substitute for the ear. The author, who is instructor of the theory of music at the Eastman School of Music, University of Rochester, is evidently bent upon turning out musicians from his classroom who near, see and think.

His manual proves that while there is nothing new to be said about harmony, from the viewpoint of mere chord-structure, there is much to be done in the way of original approach. In the first place, Mr. Tweedy starts from the assumption that the writing of four-part vocal harmony, as exemplified in the chorales of Bach, is the firmest and broadest foundation for the student. In this he agrees with a host of his predecessors and contemporaries. But his studies of the chorales is much more thorough and extensive than those of most theorists who write for student instruction (in an appendix he lists no less than 371 Bach chorales in a table of cross reference).

While there is no laying down of rules, as he so encouragingly announces, the author enforces them even more insistently through the ear, through the cultivation of judicious choice, combined with an illuminating understanding of the phenomenon of overtones—a subject dealt with briefly, but unusually helpfully. The three equally important divisions of the study of harmony, as practiced by the best present-day instructors—analysis, keyboard facility and dictation—are employed. All the fundamental principles of harmonic procedure are set forth in Part One, entitled Preliminaries. The student who wishes to acquire a merely analytical knowledge will find the subject thoroughly set forth in this part. Part Two is a study of triads; Part Three a study of dissonance, and the last division is devoted to chromatics.

PHONOPHOTOGRAPHY IN FOLK MUSIC. By Milton Metfessel, Ph. D., with an introduction by Carl E.

Seashore, Ph.D., LL.D. University of North Carolina Press. \$3.00.

PROBABLY never before have music and science come so closely and so sympathetically together as they have in the work which has been, and still is being, carried on by Dr. Carl E. Seashore, of the State University of Iowa. This great psychologist is applying scientific principles to the art of music, and it would not be surprising if, in the end, he were to revolutionize the entire system of teaching music. Of equal importance is the fact that his science is tempered by a keen appreciation of the art, and a realization of the work of the artist.

Many of the psychologists with a musical bent who have studied with him are carrying out his ideas and venturing into new fields of experimentation. This book by Dr. Metfessel is a case in point. Phonophotography means the photographing of soundwaves, and as the sound-wave is the alpha and omega of music, both from the physical and emotional viewpoint, it stands to reason that a great field is opened up with this method of photography.

Dr. Metfessel shows the remarkable results already obtained, and suggests still greater advances for the future. The great triumph of phonophotography is the recording of the emotional elements of song as displayed in the vibrato. Conventional notation is, of course, quite inadequate in this regard, but in the notation used in this system of photographing music, every element of conventional notation is included, plus an exact recording of the vibrato, the peculiarities of attack and release, lapses from pitch and the innumerable little embellishments that the skilled artist employs—to say nothing of the perpetrations of the unskilled.

The results already obtained by Dr. Metfessel would seem to bear out his claim that the recording of primitive songs, of folk songs, can be more exactly and more enduringly done by means of phonophotography. In the fields of interpretation in the more highly developed branches of the art, and as an aid to the teacher of the future, Dr. Metfessel and Dr. Seashore have opened up vistas that can hardly be glimpsed at present. Certain it is that all musicians should read this fascinating and stimulating book.

TECHNIC TALES, by Louise Robyn. Oliver Ditson Co.

THIS teacher's manual, written by an experienced teacher of young pianists, should be in the hands of all

instructors who concern themselves with beginners. It is an evidence of the great improvement that has been made in piano teaching during the last decade. The author is on the faculty of the American Conservatory in Chicago and has had many years of experience.

A quotation from the preface to her valuable little book shows that her ideas are based upon a firm foundation: "The author feels strongly that no teacher has a right to plan an elementary system of technic who does not thoroughly understand the demands of virtuoso piano technic. In building up this complete system, three points were kept uppermost in mind: What are the ultimate demands and conditions of modern virtuoso piano playing? What kind of technical training supplies the most adequate fundamental preparation for the technical end in view? How can such technical preparation be adapted to the physical conditions, the mind, the imagination and the nature of a little child?"

In order to carry out these aims the author combines thorough knowledge of piano technic with an intimate understanding of child psychology. Each technical problem is associated with some story. "There is always someone or something engaged in an absorbingly interesting activity," the author says; and the result is that the fifteen lessons of the book—each one given an inviting title, such as Jack and Jill on the Teeter-Board, or The Stork Stands on One Leg—instruct and intrigue the pupil.



Ralph H. Korn

HOW TO ORGANIZE THE AMATEUR BAND AND ORCHESTRA, With an Introduction by Willem van Hoogstraten. By Ralph H. Korn, New York, Greenberg, Inc.

"MOST of the pages which go to make up this little book," says the author's preface, "appeared as a series of articles in a magazine known as the Musical Monitor, which was for some years the official publication of the National Federation of Music Clubs. . . . This book . . . certainly does plead the cause of good music . . . because all must recognize that good music is good wherever produced and no matter by whom performed . . . Finally, this little book tells a complete story. . . . A musical town is a very liveable, likeable town."

Mr. van Hoogstraten gladly avails himself of the opportunity to express his lively sympathy with the aims set forth in Mr. Korn's book. The latter is a detailed manual of the dos and

don'ts of amateur music making, from the qualities to be sought in a conductor to the proper costume for rehearsals. There are no gaps in the completeness of the information given. Duties of all officials down to assistant manager are set down. One cannot do better than to quote some of Mr. Korn's injunctions and admonitions:

"Of course it is our duty to inform the secretary as promptly as may be of any change of address; although, since we are living in a small town, unless we leave it our mail will find us."

"The conductor will rap his stick whenever he desires to have our attention."

"You may possess a perfectly gorgeous tone, play in perfect time and spoil everything by being horribly out of tune."

"One should recall that members of a musical body will not long play in harmony if they do not live in harmony."

The final chapter of this little guide is devoted to five sample programs. The compositions are culled from the works of Mendelssohn, Gardner, Barns, Roberts, Czibulka, Verdi, Godard.

The author bids farewell to the reader in a moving paragraph:

"All this means that when someone, seeing our success as an amateur band or orchestra, would jeopardize the life of two similar bodies, Public Opinion may step forward and point the way to an even more useful effort, so that in place of a possible wreck the wreck shall be made just a little more impossible. United, we have added strength to move forward toward that goal which, some day, our organization shall reach; each step is a step forward and in the right direction—and we shall not rest content unless and until we shall know that our aims and hopes—our banner—are moving forward, always farther forward."

ARTHUR MENDEL.

Dr. Thomas Wood has collected and arranged the second volume of The Oxford Song Book (Oxford University Press, American Branch). Like the first book, it is intended for boy's choruses, and the compass of the various parts is kept within proper range. Dr. Wood has evidently done considerable research work in the preparation, and many seldom heard folk melodies may be found within the covers. The different sections are arranged in groups of General Songs, Sea Songs, Frivola, Runds and Fiddle Tunes, and Fragments. The simplicity of the music, the excellence of the material and the helpful comments of the editor combine to make this a work of outstanding value in its field. —R. W. M.

LOUISVILLE HEARS MESSIAH AND HAYES

LOUISVILLE, KY.—One of the largest audiences ever assembled in this city for the performance of an oratorio heard Messiah sung in St. John's Church on Dec. 27 under the direction of Julia Bachus Horn. The chorus numbered 100, and an orchestra participated. The Amen Chorus, not always sung in performances of Handel's work, was included. Singing the solos were Esther Metz, Mrs. P. C. Knopf, C. E. Wolff and William G. Meyer. The organist was Carl Schackleton.

Roland Hayes gave a tenor recital in the Brown Theatre on Sunday, Dec. 15 before a large audience. He gave a delightful program of German, French, and Italian songs, and ended the concert with a group of Negro spirituals. J. G. T.

GEORGE BAGBY and G. ROMILLI MODERN AMERICAN COMPOSERS

of songs and instrumental numbers that are colorful, romantic and scholarly. Mr. Bagby and G. Romilli have written music for the Artist as well as for the Music-loving public,—music that is appropriate for

CONCERT, ORCHESTRA, STAGE AND DANCE PROGRAMS

The following is a partial list of publications by these two Composers:

MR. BAGBY

"HIS SWEETIE'S SONG"
"DRYAD"
"ALONE"
"MOON"
"SONG OF EVENING"
"IN AN OLD GARDEN"

G. ROMILLI

"TELL ME YOUR DREAM"
"LADDIE AND LASSIE"
"NINETTA"
"BOAT SONG"
"BY THE RIVULET"
"BEAUTIFUL ISLE OF DREAMS"

G. Schirmer, Inc., Carl Fisher, M. Witmark & Sons, Chas. H. Ditson and all Department stores have these publications for sale. Orchestrations are available for many of them.

THE BETTER RECORDS

Reviewed by Peter Hugh Reed



LOOKING back over 1928 and forward to 1929 I recall with pleasure many fine records and anticipate a long list to be released this month.

Yet, surveying the year's discs, I am confronted with the question—how many of these better records were actually genuine achievements in recording? This would be difficult to answer. In the first place, recording is steadily improving all the time and no two people seem to agree on the excellence of a new recording. The fault lies in the variety of projections which are indulged in: orthophonic machines, dynamic speakers and various other appliances for producing music from the disc. The most artistic and genuinely successful of these remains the scientifically built horn; dynamic speakers, although appreciably productive of volume and realism, nevertheless are apt to increase the resonance of certain instruments to the detriment of others.

Personal Taste

This question of projection is a matter of personal taste which everyone should decide for himself. But one thing must be borne in mind by each individual—if your neighbor's machine is not the same as your own, do not expect always to agree with him regarding recording. It simply cannot be done. I have found that what one machine reproduced with pleasurable realism, another failed to do. In judging records, I strive to work as nearly as possible for a happy medium. The results, as far as possible, are obtained both from an acoustical horn and an electric pick-up.

January brings five album sets from various companies. Brunswick has a well-arranged series of selections from the Gilbert and Sullivan operettas. Columbia has a new recording of Grieg's piano concerto and a duplicate recording of Odeon's recent release of Liszt's second piano concerto. It is, in fact, the same set with another label. Victor has the third act of Wagner's *Tristan and Isolde*, commendably recorded, and an album of orchestral selections conducted by Eugene Goossens in the Hollywood Bowl.

Pianistic Projections

Concerto in A minor for piano and orchestra, Op. 16, Grieg; played by Ignaz Friedman and Orchestra conducted by Philippe Gaubert. Columbia, Set No. 98. Four discs.

Alt Wien, (Old Vienna), Waltzes, Schubert-Friedman; played by Ignaz Friedman. Columbia, 50091-D.

Preludes Nos. 1 and 2; and Prelude No. 3, Andante from Rhapsody in Blue; Gershwin; played by the composer. Columbia, 50107D.

With Gargantuan vigor Friedman plays the Grieg concerto throughout. One almost suspects that he has been reading about healthy sentiment and masculine vigor, and has perhaps mistaken the nature of these qualities. The result is not at all unlike Grieg's intentions however, since he unquestionably sought to be heroic and somewhat Viking in his expression in this work, even though he could not escape his gracious touch of lyricism here and there. The whole thing is a remarkable composition, particularly when one realizes this was the composer's first effort at writing for a full orchestra.

An English reviewer remarks that Friedman's type of performance would most likely please Grieg's ghost; he that as it may, one recalls that De Greef studied this work under Grieg and in an earlier recording displayed somewhat more sensibility in his performance. But since the recording of the piano in this set is truly magnifi-

cent and the orchestra is full and sonorous (save for trumpet shrillness), this question of interpretation may well remain a personal one.

Gershwin's Preludes are not very exciting, nor for that matter very arresting either. The recipe for them may be written somewhat in this manner: a little dissonance—a little jazz—a little melody—a little piano virtuosity—and much meandering thought; and there you have the whole idea. The third Prelude is derived from a particular part of a much over-worked composition called a Rhapsody in Blue.

Tristan and Isolde

Tristan and Isolde, Wagner; the third act directed by Albert Coates and Leo Blech with the London Symphony and the State Opera Orchestra; and the following singers:

IsoldeGöta Ljungberg
TristanWalter Widdop
Kurvenal.....Howard Fry and Ed. Habich
BraganeGenia Guszalewicz
King Marke.....Ivar Andresen
Victor Album No. M41. Five discs.

This recording on the whole is a commendable effort to present in the home a musical picture of an act from Wagner's imperishable love-drama which embodies a complexity of emotions. If those who really seek to enjoy it will follow the score or a libretto, they will reap a double reward by conjuring the stage action into a picture which cannot but make the music that much more enjoyable.

The origin of this set is partly English and partly German. Though one cannot adversely criticize the English artists who truly acquit themselves with honors; one must agree with Mr. Klein the English reviewer who wrote: "But neither in the important matter of style nor for beauty of voice or purity and breadth of declamation could these artists be compared with an Isolde like Göta Ljungberg, a magnificent King Mark like Ivar Andresen, or such a Brangaene as Genia Guszalewicz." This does not in any way refer to the two conductors. For naturally Albert Coates contributes an arresting orchestral background and so too does Leo Blech. Honors are about even with these gentlemen. Perhaps the greatest individual performance belongs to Mme. Ljungberg who is a most effective dramatic artist. Mr. Widdop at the same time deserves individual praise for his sympathetic portrayal of Tristan.

The Liebestod is conducted by Mr. Collingwood, who is a pupil of Mr. Coates. It may be of interest to know that Mr. Coates originally conducted the Liebestod for Mme. Ljungberg, but unfortunately his recording was marred by some mechanical defect. In lieu of the fact that he was no longer available after this was discovered, Mr. Collingwood was chosen to remake this part with the singer.

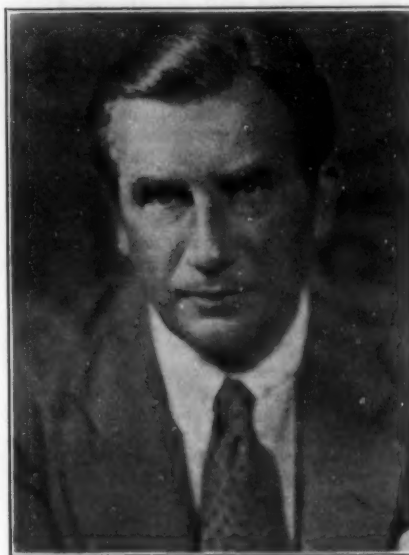
The Arrangement

The recording is arranged in this manner: Part One, is the Prelude without the shepherd's horn at the end. Part Two, begins on page 199 (vocal score) and extends to the end of the second line on page 203. Part Three, proceeds where Two left off and extends to the end of the first line page 209. There is a wide skip between parts Three and Four. The latter begins on page 237 with Kurvenal's question "Bist du nun tot?" It ends with Tristan's phrase "Wie schön bist du" on page 241. Part 5 continues where the other left off and extends to the end of Scene One on page 249. Part Six, begins at the opening of Scene Two and extends to the end of the first line on page 256. Part Seven, begins with the repetition of the Hero Mo-

tive which ended the previous side and extends to the end of page 258. Part Eight begins at the top of page 259 and extends to the bottom of page 265. Part Nine, begins by repeating the final bar on the previous part and extends to the Liebestod. Part Ten, is the complete scene of Isolde's Love Death.

Stokowski Conducts

Carmen Suite; Prelude to Act 1, and Habanera, Act 4; Disc No. 1356. Gypsy Dance, Act 2; and Intermezzo to Act 3, and Les Dragons d'Alcala; Disc No. 6873. March of the Smugglers, Act 3; and Soldiers Changing Guard, Act 1; Disc No. 6874. Played by Stokowski and the Philadelphia Orchestra. Victor.



© Underwood & Underwood
Albert Coates. . . "contributes an arresting orchestral background."

In truth, Stokowski may be called the prima donna of conductors and his Carmen recordings prove the verity of such a statement, for they are plangent in quality and concept; and certainly magnificent examples of orchestral opulence. Yet like a prima donna, Stokowski, although effective, is not always convincing.

Greeting these first new recordings of his, reminds me that rumor has it that this "lithe and golden overlord" of a famous Quaker band has led his forces recently through performances of Brahms' third and Tchaikovsky's fourth symphonies for recordings.

Reverting to the new Carmen Suite, I find that the Prelude to Bizet's masterpiece is taken entirely too fast, which may account for the rhythmic jerkiness. Another thing, the first part of this Prelude evaporates into nothing without that effective and contrasting second part. The Habanera on the reverse side of the Prelude is really the Introduction to Act 4. Here

is a rousing good performance, well conceived and effectively recorded.

The Prelude to Act 3 which is linked with the Prelude to the 2nd Act, called here Les Dragons d'Alcala, is given clear and pleasurable readings. In the first, Stokowski's controlled tautness and keen sensitiveness are projected in a most realistic manner; but the old fault of his recordings is seen again, the diminuendo at the finale of this Prelude so essential to its completely captivating charm is not in evidence. In fact, in none of the recordings is there a genuine *pianissimo* to be heard. Evidently in recording Stokowski believes in plangency and massiveness of sound alone. In the Smuggler's March I mark again a rhythmic jerkiness, but the rest of the selections are splendidly played. As far as actuality in recording is concerned, it is all here, and if effect is all that one asks for in Bizet's colorful music, it, too, is here in a large measure.

HEARD IN NEW HAVEN

Horowitz and Kreisler
Are Noted Guests

NEW HAVEN, CONN.—Vladimir Horowitz and Fritz Kreisler have been notable guests. Giving a piano recital in Woolsey Hall, Mr. Horowitz played music by Chopin, Bach, Brahms, Debussy, Ravel, Liszt and Saint-Saens. Mr. Kreisler's violin concert was given in the same auditorium, with Carl Lamson at the piano, before an audience that taxed the capacity of the hall.

Two programs of Christmas carols were given under the auspices of Phi Beta Kappa in Battell Chapel on recent evenings.

The December meeting of St. Ambrose Music Club was held in the New Haven Woman's Club. Ancient and modern music was featured.

The opera concert given by pupils of Jacinto F. Marcosano in Center Church House was an interesting event of the month.

A. T.

Lily Strickland BAYOU SONGS

1. Mornin' on ze Bayou
 2. Ma li'l Batteau
 3. Dreamin' Time
 4. Li'l Jasmine Bud
- High (No. 4944) Low (No. 4992)
Complete, \$1.25

MO' BAYOU SONGS

1. Lazy Days
 2. Southern Moon
 3. Ma Chérie
 4. Belle Bayou
 5. Nocturne ("In ze Lan' of Ol' Bayou")
- High (No. 5553) Low (No. 5554)
Complete, \$1.25

A BEGGAR AT LOVE'S GATE

Five Songs—Poems from the Hindu

1. Morning and Sunlight
 2. Breath of Sandalwood
 3. Temple Bells
 4. Night and the Rain
 5. Serenade
- High (No. 4440) Low (No. 4501)
Price, \$1.25

Published by

J. Fischer & Bro., New York
119 West 40th Street

Collecting Records...

is an interesting and fascinating hobby. Through our imported record department we have aided collectors throughout the world. Our catalogues, with their complete and authoritative annotations, are designed to assist you in adding interesting items to your collection. They will be mailed gratis upon request.

H. Royer Smith Co.

"The World's Record Shop"
10th AND WALNUT STREETS
PHILADELPHIA

CABBAGES and KINGS

and What Next?

London Wonders

Article and Drawings by LEIGH HENRY



If it needs something like this to direct Miniature works from Germany, what will be required for full orchestral works from Jugo-Slavia?

far as it went; for it did not go all the way. The reviving process brought Hercules from hospital badly patched and mangled. One does not blame his musical Hippokrates, for Beecham himself, as he explained in a few remarks, necessitated by deletions from the work as a whole, had himself been suffering from an accident to his arm, which prevented his finishing the scoring in time for the event.

Music in the Abstract

The power of the fine choruses, the charm and majesty of many of the airs and that dramatic power of Handel which the oratorio cult has done much to obscure, made the work impressive, as heard, in spite of shortcomings in playing. Justly, also, Beecham's pedal timpani figures, fanfares of trumpets and other post-Handelian devices came not inappositely to the original music. One fears the precedent of such partial performance, however. A large operatic or oratorio work may survive it; but what is to prevent it spreading to smaller types of music? Imagine a ballet where Karsavina, Lopkova or Argentina cut their solos because their ankles were sprained. Worse, imagine Herr Banghammer appearing in splints, bandages and plasters, to announce that, although he cannot perform the sonata announced, owing to inability to use both hands and one foot in preparation, he will still save his audience disappointment by playing through the pedal part of his uninjured foot!

This said Hercules still proved helitely true to his name. The six leading characters of what is really a classical operatic drama are Dejanira interpreted by Stiles Allen; Iole, sung by Dora Labette; Lidas, Muriel Brunskill; Hyllus, Tudor Davies; and Hercules, Horace Stevens, who also sang The Priest. Some delightful solo music is allotted to Iole, in particular two charming airs, and to Dejanira. The heroic gait of the Hercules music suited the rather bombastic predilections of Stevens and proved theatrically effective. On the other hand, more than a little of the typical early eighteenth century affectation and stilted formality appears in parts, such as Dejanira's first air and Hercules' Now Farewell Arms. The final portion of the work is its dramatic zenith.

Since the war music, (still legally a penalized vocation with musicians, like actors, classed as "rogues and vagabonds") has attained a new respectability. Given parents wealthy enough to run concerts at loss, and a due training in the necessary social attainments needed to understand music, —as the Officer's Training Corps, the 'varsity boat-crew, etc.—a young man

may take up music and still be considered something of a gentleman. This new gentility has removed many old musical idiosyncrasies. With each year fewer and fewer figures stand out with obsolete primitive vigor. It is bad form to have any other mannerism than that laid down by good form!

This has affected conducting, though it has had to combat with sartorial advertisement, to which the new rapport between Cambridge University and the Russian Ballet has given impetus in the mannequin parade way. Nevertheless, perpetuating that fine old English gentlemanly tradition of never committing oneself to anything definite if it is possible to take the middle way, a really "refeened" method of English conducting is emanating from some of our conservatories. This has attained such height of excellence that on several occasions the orchestras have been quite unaware that they were being conducted at all! Such gentility



And speaking of conductorless orchestras, some are already so genteelly handled that they scarcely know they're being conducted at all . . . !

and refinement have evidently impressed Pablo Casals, who was guest conductor with the London Symphony this week. He is all out for subtlety. But not like Saerchen, whose electrifying eyebrow flick is still thrilling the B.B.C., singers and chamber orchestra, whose wrists rival those of Argentina and whose coattails outvie the diaphanities of a Loie Fuller ballet, whose every finger joint magnetically evokes blast, trill or squeak from base to point, with a timpani thump for every thumb wag. Casals believes in the old Scots way of ca' canny when he

conducts. He is opposed to the tyranny of rhythm and again probably touched by the new gentility, he prefers to underline particulars than to concern himself with the whole of any given work. He evidently believes, that, like the soft word, the soft sound turneth away wrath.

"Slow Motion"

He is in danger, however. If he so persistently works out fastidious tone, inclining consistently to *pianissimo*, at the expense of pace, he will bring music perilously near the common herd by approximating it to the vulgar, everyday device of "slow motion" in the movies!

The program presented the favorite of the Schubert Symphonies. The C major has established itself during the centenary repetitions; but general satisfaction is expressed that the L.S.O., does not intend to give it again this season. By next year, when some enterprising musicologist has raked out yet another centenary celebration to please those who always "prefer the great masters" and yet need such events to familiarize their works to them, we may be glad of it to relieve such further centenary reiteration.

Only in the second movement did the orchestra receive any liberty to be lively. The other movements were rendered with a 'cellist's bias towards luxurious tone, but with a constant, disquieting slackening of tempo which indirectly conveyed the uncomfortable feeling given by a slowing-down phonographic record. Stravinsky has employed the device well in his History of a Soldier. It goes there much better than with Schubert! The Brahms Tragic Overture was better paced. Probably the appalling weight of this music made Casals desire to hurry up and rid himself of the burden. "Slow motion," however, was the trait of the Beethoven G major piano concerto, with Miccio Horszovsky as soloist, where the performer and conductor seemed to be indulging in esoteric whispered confidences to far as tonal effect went. The shading went so preciously fine that not a trace of the constructional design line was apparent.

Sings New Songs

Delightful taste, in selection and rendition, marked the program of Violette Brown at Wigmore Hall. Features of her program were new songs by Arnold Bax and Bernard van Dieren. The former's lovely and strangely remote *My girdle I Hung on a Tree* Top Tall brought memory of his earlier exquisite Pre-Raphaelite work in vocal music. It has the exquisite decorative simplicity of a mingled folk design and the spiritual quality of Burne-Jones. Van Dieren's work is highly premeditated and selfconscious, poor song music for a singer and preciously mannered as music pure, "made music," in short, like a majority

LONDON, Dec. 11.—Paraphrasing, these by strange times, my masters! Honegger has already opined that music will shortly be written only to be read and not heard. That has been one's opinion about many new works produced recently. But there are evidently to be further developments. The Abstractists are keening up. Soviet instrumentalists have started out for the conductorless Millennium. Now, to effect their comeback, we may expect friends Goossens, Harty, Beecham, Mengelberg, Koussevitzky, Stokowski, Sokoloff and the rest to dispense with the orchestral players.

We had a recent production of some new works from Central Europe,—that euphonious term which camouflages the time-honored propagation of trans-Rhineish ideas,—at which a very small number of players and singers at the B.B.C. contemporary chamber music concerts in the Arts Theater Club were led by a mingled choreographic display, a mesmeric seance, a Morse signalling demonstration and the first demonstration of Esperanto adapted to the deaf and dumb alphabet. If a few miniature works from Germany require all this, why, what will fullblown, all-together orchestral works from Jugoslavia or Transcaucasia need, wonders London.

Hercules and Hippokrates

Beecham sets us agog wondering further along these lines. He has recently, with notable insight and skill, been reviving Handelian works which had been given up for dead. His ballet arrangement for Diaghileff's Russians was a delightful example of such work; his presentation of Messiah and Solomon came alongside in the oratorio field. That his musical surgery has its dangers, however, was made plain at this week's Royal Philharmonic Society's concert, when the program scheduled a revival of Handel's almost forgotten Hercules, of which only two lines of the original orchestral score,—those of violin and bass,—remain extant.

Sir Thomas, billed to conduct, had undertaken to prepare a new orchestral version, and so far as his work went the effect was pleasing enough, though one might question the authenticity of passages closely recalling the instrumentation of Schubert. One says, so

of the composer's work, exemplifying the new modernist pedantry. Tense emotion marked the fine Bloch number, beside which we were given Bach.

The singer's program exceeded the present capacity of her voice. She sang with the literary and literal pre-occupation of many of our vocal "intellectuals." Quality is there, however, and sensitiveness when she can momentarily forget her self-imposed "mission."

Taste was also the outstanding feature of the joint recital given by Sarah Fischer, Canadian singer already established in our respect by her former Covent Garden appearances, with Herbert Carrick, pianist, who accompanied with exquisite sensibility. Here, in the singing, one had supreme artistry, not devoted to the cheap and easy achievement of success through the stereotyped, but impressing in a program marked by enterprise. An exquisiteness of insight, a rare sensibility, is need to present adequately songs such as Albert Roussel's *Le Jardin Mouille* and the genial *Bachelier de Salamanque*. Such music is not one appealing to the mass. Miss Fischer was encored for the latter.

Alongside these she gave us impeccable renditions of *Nebbie*, by Respighi, *Noel Pastoral* and *La Lettre*, by Louis Aubert and the *Lamento* of Duparc. She concluded her first group with *Green and Mandoline* of Debussy and her second with the spirited *Canciones populares* of Manuel de Falla.—Nana, Cancion and Polo. Mr. Carrick proved a good foil, his modern group, *Dohnanyi*, *Palmgren* and *de Falla*, being more individual than his first, all Chopin.

A Player Conductress

A new aspect of conducting is that presented by the entry of women as orchestral directors. Few have yet justified their aspiration. They nearly all emulate, with wholly different physical attributes, the gestures of men, rather than seek to evolve a truly feminine form of conducting. Women composers suffer also from this complex. Dame Smyth has yet to give a good example of conducting. A pianist of Yorkshire derivation and American location, with a Polish name, has essayed the individual. But, in conducting, the music must count also, not only the conductor's gyrations!

Editha Knocker, Irish violinist and head of a violin school, essayed an exacting program at the Rudolph Steiner Hall. One found her efficient in a practical way,—the too practical way of efficient women in art! Nevertheless, her ensemble is good and when she combined with Johanne Stockmarr in a Mozart concerto, a considerable finesse resulted. Her reading of Delius' exquisite *On Hearing the First Cuckoo in Spring* was far too forthright, an aviary inspection, not a poetic vision. In the virile *Bartered Bride* overture of Smetana her more vigorous qualities had better scope and she secured a spirited reading. The *String Concerto* of Vivaldi was rendered with a violinist's insight into string quality.

Ancient Domestic Music

An admirable enterprise made its debut at the Casa d'arte of Mme. Matton-Painpare in a concert of old music for viols, recorders and voices. Mme. Matton-Painpare,—or Juliette Matton, as she is known professionally,—is another of those who have realized the lineage which modern developments trace to the pure, preromantic classics. It was through mutual friendship with the late Erik Satie that I first met her. I first heard her sing songs by Honegger, Satie, Auric, Milhaud and de Falla and even now she has new songs by de Falla in preparation. Meanwhile, of wide tastes and interests, she has been associated with Dolmetsch at Haslemere, singing in the last festival there.

Under her leadership, the first organized move to present this admirable

Hawaiian Beach Boy Writes Best Seller

HONOLULU, Dec. 22.—Hiram Anahu, a Hawaiian young man, formerly a "beach boy" at the Moana Hotel, is the composer of *When You Come Back to Me*. A new recording of this is announced as a "best seller" by Honolulu music stores.
C. F. G.

domestic music in London is being made,—and in admirably domestic surroundings. She emphasized the amateur intention in the renditions given, which comprised a lovely *Fantasy* for four viols by the seventeenth century Welshman, John Jenkins, three part songs for voices and viols by King Henry VIII, English tunes for "consorts of recorders," from the sixteenth century, a *Fantasy* for three viols by du Cauroy, (1610), Italian works for the same instruments, with a *chaconne* "Two in one upon a ground," by Purcell, some Michael Este and Thomas Morley tunes for consorts of recorders, and tunes for voice and viols to Shakespeare words, (contemporary with the dramatist) exquisitely sung. Mme. Matton sang excellently the French airs, accompanying herself on the bass viol with remarkable proficiency and appeal.

Three first rate pianists, Iturbi, Orloff and Harold Samuel, have delighted piano playing audiences this week. Iturbi proved magnificent in works by Albeniz, Granados and Debussy. Orloff gave us masterly renditions of Bach's *French Suite* and works by Scriabin, Debussy and others. Samuel conserved himself, with authority, to Bach. The Cortot-Thibaud-Casals Trio provided admirable moments in its recital.

Hotel Organ Is Dedicated

Clubs in San Antonio Give Programs

SAN ANTONIO, Tex., Jan. 2.—The organ in the Plaza Hotel was dedicated at a program directed by the Tuesday Musical Club, of which Mrs. Eli Hertzberg is founder and life president. The address was made by J. Ira Kercheville. Numbers were played by Estelle Jones, Helen Oliphant Bates and Walter Dunham. Vocal soloists were Eric Harker, tenor, and Zuleme Herff Simpson, contralto.

Members of the Tuesday Musical Club were entertained by Mrs. Hertzberg, at a Christmas party in the Menger Hotel on Dec. 18. Three hundred guests received gifts. Carols were sung by the Club's juvenile department, and Mrs. Ernest Scrivener, contralto, sang with a violin obbligato by Mrs. Harold Schramm and piano accompaniment by Emily Schramm.

Sing Tchaikovsky

The monthly musicale of the San Antonio Musical Club, Dec. 17, in the St. Anthony Hotel, brought a program directed by David Griffin. The Ladies' Quartet Club sang songs from Tchaikovsky's *Nutcracker Suite*, arranged by Bornschein and carols. A trio composed of Ruth Howell, Alice Rheim and Ada Rice was heard; and soloists were Edward Reynolds, pianist; Lillian Strobberg, contralto, and Virginia M. de Rivera, soprano. Norma Owen accompanied. Christmas tableaux were given by students of Thomas Nelson Page Junior High School, directed by Fanore Voight.

GENEVIEVE M. TUCKER.

LOS ANGELES, IN GRIP OF INFLUENZA, HEARS YEHUDI

*Audience of 5,000 Generously
Sprinkled With Children*

By Hal Davidson Crain

LOS ANGELES, Dec. 31.—Yehudi Menuhin gave Los Angeles its first opportunity to appraise his artistic stature when he gave a recital in Shrine Auditorium, under the Behymer management, on the afternoon of Dec. 16. Designed as an event extraordinary, the lad's superlative gifts were wasted on a considerable number of empty seats, due to the fact that the community was in the grip of an influenza epidemic. The audience of some 5,000 was generously sprinkled with children, to whom fond parents were evidently anxious to point a moral as to the advantages of talent and work, but whose musical appreciation was not sufficient to permit them to hear an hour's program with equanimity.

Heralded as the violinistic genius of the age, it was still difficult to believe that the full, round tone, the masterful bowing, the fleet and sure fingers of his left hand, and, above all, the depth of conception and musical perception disclosed in his interpretations, could be exhibited by a child not yet twelve years of age. Yehudi's ability completely disarms criticism. No concessions to youth were made in the program which he presented, with his teacher, Louis Persinger, at the piano.

Honored by Composers

He played, for the first time, Sam Franko's arrangement of Vivaldi's *Concerto in G minor*, Op. 4, dedicated to him; Brahms' sonata in D minor, Saint-Saens' *Concerto in B minor*, and shorter numbers by Bloch, Samazeuilh and Paganini. Taste and sentiment were always balanced by depth and nobility of feeling, especially in the Brahms number, in which the lovely *Adagio* received a magnificent performance. The Saint-Saens concerto found the youth a sympathetic exponent of the suave and refined French school, with plenty of technic for the bravura passages.

Bloch's *Nigun*, a new work written for Yehudi, is typically Bloch in its thematic and harmonic treatment. Its brooding spirit found an understanding interpreter in the lad. Five encores brought the program to considerable length and increased the admiration to cheers and bravos before the audience departed.

Alsen's First Recital

Elsa Alsen, dramatic soprano, whose appearances in opera in Los Angeles have made her many friends here, gave her first local recital on Dec. 13, singing in Philharmonic Auditorium under the Behymer management. Mme. Alsen brings a keen intelligence and mature style to her task, and through her insight and dramatic intensity, rekindles the flame in songs in which others might fail. Beginning with four Schubert lieder, Mme. Alsen essayed four songs in English, *Love and Death* by Frederick Jacobi; *Autumn Leaves*, a beautiful song by Kathleen Lockhart Manning, dedicated to the singer; *The Little Shepherd's Song* by Clara Edwards, and *Hills* by Frank La Forge. A Flemish folk song by Alard De Ridder, Los Angeles musician, given as encore, stood out as the best sung number of the evening. There was also an aria by Hugo Wolf, a French group and seven Gypsy songs by Dvorak.

Mme. Alsen showed a remarkable grasp of all styles and schools of song, and were her diction more finely chisled, especially in the English language, her singing would greatly gain in potency. There was, however, a real thrill in her delivery of the *La Forge* number. Patrons had an opportunity to applaud the musicianly accompaniments of Claire Mellinino, who has been playing for Mme. Alsen in other Coast concerts. Her work is of superlative character.

A hint of Los Angeles' cosmopolitanism was gleaned in the concert of Yaso Kneja, Japanese dancer, in her program in the Beaux Arts Auditorium. Mme. Kneja's work is filled with Oriental symbolism, and is of the highest refinement and charm. Costumes of the most beautiful texture and design were used by the dancer in depicting the moods of her various subjects.

Students Play in Ensemble

Master Institute Gives Senior Recital

Ensemble work of a high order, together with numerous solo groups of distinction, characterized the first senior recital of the Master Institute of United Arts, New York.

In Dvorak's *Bagatellen*, the piano quartet composed of Ethel Leitman, Betty Schulman, Alphonse Zhukowski and Stuart Moore, played with tempered feeling. Haydn's *String Quartet in G* was ably presented by a quartet made up of Macy Gordon, Hinde Barnett, Irving Sessmann and Stuart Moore.

A feature of the evening was the work of four blind students, Katherine Donnelly, Florence Bleendes, Louise Curcio and Malcolm Coney, all of whom, in exacting numbers, showed artistic gifts and reflected credit on their training.

Margaret Carlites, Annette Pomeranz and Janet Simon showed an understanding of style, and a group of original works entitled *Impressions of Moriah* were played by their composer, Alice Saloff. These were written at the summer school of the Master Institute of United Arts at Moriah, N. Y. The program came to an end with the fine playing of Frieda Lazaris and Lillian Pearson who gave music by Ibert and Brahms.

The students who appeared were pupils of Percy Such of the ensemble and cello departments; of Maurice M. Lichtmann, Sina Lichtmann and Esther J. Lichtmann of the piano department, and of Alha Vietor of the violin department.

The program was given in the Institute's temporary home at 313 West 105th Street, where the school is established until the opening of its new quarters in the twenty-four-story building which is expected to be finished in the summer.

ARGENTINA

"Rhythmic Alchemist"



By Ivan Narodny

LA ARGENTINA is more than a dancer, she is more than an artist, and she is more than a Spanish ballerina: she is an alchemist, astrologer and adept of the esoteric teachings of her ancestors, the vanished Moors.

Dancing as she see it, is not a profession for amusing audiences and making money, it is a mystic ordeal, an esoteric ritual of exaltation. She dances—not in the spirit of a Sappho or Salome, but in that of the Indian *devadasises*, or the Egyptian *Almeis*—temple dancers of the time the Pharaohs and the early scholars of the Sanskrit. The secret of La Argentina's magic spell is—her mystic rhythm.

"I am actually a mystic, a magician, if you please, as you wrote of my dance in *MUSICAL AMERICA*," she said, extending her hand to me as she lay ill in bed in her apartment in the Savoy Plaza. "Esoteric teachings of all ages have been my hobby since my early youth, and dancing for me remains an elated aesthetic ritual."

La Argentina is a brilliant enchantress even when suffering from sickness. "Rhythm is really a mysterious medium, as you yourself have expressed in your writing on my art of dancing," she continued. "As sick and feverish as I am now, yet as soon as I begin to make rhythmic gestures, steps or think in rhythmic terms I am perfectly well. In fact if you wish to see it now—I have hundred degree fever and feel dizzy—I can demonstrate how a few rhythmic displays will change me."

I warned her not to exert herself too much and begged her to guard her health.

I SIMPLY wish to show to you the African magic—the mystic rhythm of the witches of Sahara," she insisted. Asking her assistant to hand her an old guitar, La Argentina struck a primitive old melody, weird and plaintive. As she did so, she began to make allegorical gestures as if invoking spirits or calling up phantoms. Her dramatic features kept time and emphasized the movements, while her eyes sparkled as if with fire.

Swift vibrations, rigid pauses, un-



usual lines of her arms brought about an uncanny moment of illusion, a kind of momentary hypnosis as if seeing her recede into space, until she looked so far away that I thought I saw a marvelous mirage. But the effort lasted only for a few seconds.

She had performed a miracle. The African rhythm was truly magic.



"You know Mme. Argentina was very ill before her performance and we were afraid she might not be able to dance," explained Arnold N. Meckel, her impressario. "But as soon as she started the first dance and performed the few opening figures, she was suddenly transformed into a marvelous state of inspiration and dance more beautifully than she ever did before in New York."

The African witch dances are a marvelous survived relics of the ancient rhythmic art of the Egyptian priests, according to La Argentina. "I am sure they still contain elements of the celebrated astral dances that brought



about the five or six phases of holy ecstasies in which all kinds of miracles were performed similar to the wonder-working relics and pictures of the succeeding Christian church," she said.

"But how about the dances of the Moors?" I asked.

"Oh, well, I think the Moors were for centuries the most learned magic dancers of the Middle Ages," she replied. "They had mystic marches, magic lines, invisible poses and all such esoteric devices of which we know nothing. As you know, they were the greatest astrologers and alchemists in their days; and I am sure they were much more profound than our materialistic scholars. Our contemporary mathematics is an outgrowth of their knowledge of numerology, spatial measurings and engineering."

"Do the Spanish dances contain elements of Moorish character?" I interrupted.

"Great heavens! Do they?" she re-

Sketches by
Aline Frubauf

torted. "Practically all the great Spanish dances, known as such, are actually rhythmic relics of the vanished Moors. The Andalusian dances are perhaps the purest types of the rhythmic gems that were witnessed by the pilgrims of Alhambra. The Andalusians are closer to the Moors than the inhabitants of any other province of Spain."

I ASKED whether the Bolero that La Argentina danced to the music by Iradier was not one of the aboriginal Moorish court dances, danced to the Calif of Seville by the ballerinas of Cadiz.

"Very true," she admitted. "I dance my Bolero in the spirit of the medieval Moorish court dancers, with all the outspoken architectural designs and



color suggestions of the period. It is an allegorical play of the prophesy of happiness to the Calif and consists of five parts: the *pasco*, or promenade, which is introductory, means a greeting to the Calif; the finale, called *bien parado*, is the farewell to the Prophet by invoking glory for his future."

As visualized so graphically by La Argentina, a dance of the Moors was not a movement of entertaining art, but the display of allegorical pictures, kinetic parables and prophesies that required an initiated understanding.

"All dancing to me has an inner message—I mean dancing that is worth while to see," continued Mme. Argentina. "Consequently, I am not 'dancing' in the ordinary terms, but reciting my poetry, my philosophy, my religion, my drama, and so on, in my choreographic manifestations called Spanish dances."

MY next question was whether the South American republics had evolved any individual interesting dances out of the inherited Spanish traditions, and of what did their idiom consist.

"The South American republics have evolved a number of original new dances of their own, but they are quite a departure from the Spanish idiom," she explained. "They are dances that contain outspoken Indian characteris-

tics. Like the Negro in the United States, the Indian in the Southern republics, has exerted his racial influence. The Negroid feature of North American jazz is outmatched by the Indian idiom in many of the South American dances.

"Like every great art, dancing and music must have a content, an inner allegorical spark, if they will live and last," she concluded. "Most of our so-called modern 'compositions' are empty novelties, written for effect and business by superficial minds who have the technical, but not the cultural grasp of their work. What our modernists need in music, art and drama is more thinking, more feeling, more vision, but not fire cracking and surprise at any price. For that reason I cannot dance the so-called ultra modern compositions of an international type. I am a nationalist and believe that nationalism is a great element in aesthetic thought."

ORCHESTRAL SCHOOL PLAYERS APPLAUDED

KANSAS CITY, Kan.—An ensemble of thirty-five members from the Kansas City (Mo.) Orchestral Training School, N. De Ruberts, conductor, made an initial appearance in Wyandotte High School Auditorium on Dec. 7, under the auspices of the Philathea class of Immanuel Baptist Church.

Mr. De Ruberts had excellent control of his young players, and the orchestra showed the effects of careful training. Robert H. Young, a resident of this city (as are also several other members of the ensemble) played creditably the first two movements of the Bruch G minor concerto with orchestra. Gladys Morrison-Ball sang *Depuis le Jour* from Louise. The orchestra numbers included Schubert's *Marche Hongroise*, a *Divertissement* by Coleridge-Taylor, Cesar Franck's *Suite for orchestra*, the *Ballet Suite* from Rosamunde, and *Russkaya I Trapak*, Op. 82, by Rubinstein.

The Wyandotte High School Girls' Glee Club, under the leadership of Florence Jones, instructor in choral music, gave *The Feast of the Red Corn*, by Paul Bliss, on an earlier date. F. A. C.

THE USE OF HARMONY

PITTSBURGH.—The last of the Thursday evening informal program talks at the P.M.I. before the Christmas vacation was given on Dec. 20 by Charles N. Boyd, who continued his explanation of harmony and its uses.

THE ART OF CONDUCTING ORCHESTRA and CHORUS

TAUGHT BY
FRANK VAN DER STUCKEN

Apply in Writing
c/o Park Central Hotel, New York City

Concert to Honor Famous Singer

"AMERICA'S memory is so short, she makes her history so fast," says Berta Gardini Reiner, as she points to the fame of her illustrious mother, the late Etelka Gerster, once a rival of Adelina Patti. "But there are always a few who do not forget, even in this land of speed.—Mr. Theodore Steinway, for example, who has placed Steinway Hall at my disposal for the concert which I am giving in memory of Etelka Gerster, who arrived in America just fifty years ago.

"It was he, by the way, who found the program of my mother's first New York concert, with the interesting bit of information that the accompanist on that occasion was Walter Damrosch. Mr. Damrosch is another of those whose memory serves him well, and he is to say a few words in tribute to my mother's memory."

Mme. Reiner has other claims to fame besides being the daughter of the great Gerster and the wife of Fritz Reiner, conductor of the Cincinnati Symphony Orchestra. She is herself a well known teacher and singer, and her art has brought her many tributes from the press of Continental Europe where she is well known.

"When I came to America with Mr.



Mme. Bertha Gardini Reiner

Reiner," she explains, "it became a question of choosing between my singing and my social obligations as wife of the conductor of a great orchestra. It was my plain duty to choose the latter, at the expense of all time for practice, so for the last five or six years my musical activity has been confined to teaching. It is just because America's memory is so short, and traditions are too often lost in the shuffle, that I am anxious to preserve something of the style and the interpretation that made Etelka Gerster world-famous.

"Gerster, you know, was the pupil at Mathilde Marchesi, who, in turn, had studied under Manuel Garcia. From her own vocal school have come such world-celebrated artists as Julie Culp and Sigrid Onegin. They are keeping alive the best of the Italian traditions, to which, by her training, Gerster was heir, and the best of the traditions of Germany, where she spent most of her life and received most of her training and experience. Now that my own singing days have had to come to an end (you cannot imagine what an interval in one's singing and practice can do) I want to bring to as many young sing-

Mme. Reiner's Pupils to Keep Alive Memory and Traditions of her Mother, Etelka Gerster

ers as I have time and strength for the heritage that we, Gerster's musical heirs, share.

"If you have read those fascinating Mapleson Memoirs you will have gathered the impression that my mother was an operatic star pure and simple. But in addition to that she was one of the greatest of all *lieder* singers. It was she who introduced and made popular a great number of the songs of Richard Strauss and Hugo Wolf. She even had the audacity to present one of her greatest pupils, Julie Culp in a very early recital, in an all-Wolf program—something unheard of in those days, when Wolf's fame was still embryonic. Her interpretations of many of the best songs of Strauss and Wolf,—yes and of Brahms and Schubert and Schumann, too, have become traditional.

"It is the spirit of these interpretations that I want to have my pupils bring to life again in this commemorative recital on January 10."

Mme. Reiner made her own operatic debut in Cimarosa's *The Secret Marriage*, at the Opera House of Charlottenburg, now the Berlin Stadtische Opera, directed by Bruno Walter. Editha Fleischer was a member of the same company. It was while singing in opera in Dresden that Berta Gardini met Fritz Reiner, then conductor in Dresden. He was looking at the time for a partner to go on concert tour with him. It was only after they had toured together, she singing and he playing the piano ("which he does," explains Mme. Reiner, "exquisitely"), that they decided to make the partnership permanent.

MME. Reiner's reminiscences of her mother are many and vivid. There is the story of the toothache and the green hair. Etelka Gerster, being suddenly stricken with a violent toothache on the eve of a performance, let Mapleson, the impresario, know of her condition. He, in the midst of dressing for the performance, dropped everything to rush to her apartment. It appears that he was far from neglecting his personal attractions, and was in the habit of dyeing his hair. This was apparently a long and arduous process, and involved several coats. Among the preliminary colorings was one of a brilliant, Kelley green; it was this that he had just finished applying when summoned by the diva, and so he appeared, looking like some weird character strayed out of the miraculous city of Oz.

There is the story of how Gerster, in Montreal with Mapleson's operatic troupe, saw the signboards bearing announcements of Patti's forthcoming concert. Horrible of Horribles, it bore the name of Patti in larger letters than Gerster was accustomed to, and it announced the price of seats at \$2 more than Mapleson had charged for her own, Gerster's concert. Gerster, coming upon the placards at dinner time, on the evening of a performance in which she was scheduled for the leading role, forthwith, and without ceremony, hid herself to the railroad station and boarded a train for New York, whither Mapleson, having hastily arranged another operatic performance,

had to follow her, and cajole her into returning to fulfill her engagements with the company. To the press he announced that Mme. Gerster had suddenly been called to New York where her baby had caught cold. It is not known how widely the statement was credited.

THERE are other stories that Mapleson told better than we can:

"I went home for a short time, not having tasted anything since early morn. I sat down to my dinner, and ordered my servant to bring me a pint of champagne. I had hardly taken the knife and fork into my hand when Dr. Gardini, Mme. Gerster's husband, put his head through the door, beckoning to me, and saying that he wanted me for one 'second' only. On my getting into the vestibule he entreated me to come over a moment to the Everett House, where his wife was residing, it being then about a quarter to seven (my opera was to commence at eight).

"On my reaching the Everett House her maid, her brother, and her sister-in-law desired me to step a moment into her bedroom. On entering I smelt a powerful odour of chloroform, and on inquiry found that her brother, who was a medical man of some standing in New York, had been prescribing chloroform to allay a toothache, or some other ailment she was suffering from; but in the nervous condition she was in it had acted rather too violently upon her general system, and there she lay speechless.

"I was beside myself, and I am afraid rather rude at the moment to those in



Etelka Gerster, "once the rival of Patti."

to take some soda-water and sal-volatile, and at each respiration I took good care to place the smelling-bottle to her nose, but all to no effect. She was in a state of semi-unconsciousness.

"I, however, insisted upon raising her (it being then a quarter past seven), and by the aid of the maid I put a large shawl over her, and carried her off in my arms to the carriage and took her over to the academy, where I seated her on a chair. She now swooned on to the dressing-table.

"Whilst I continued to apply the smelling-bottle I gave directions to the theatrical hair-dresser to be careful to come gently in and comb out her back hair and plait in the little tails which are sometimes added by prime donne. It was about twenty minutes to eight when Arditi came into the room, accompanied by the call-boy, and both looked upon the matter as hopeless. I, however, begged the maestro to go into the orchestra, and to leave the rest to me. I got her to stand upright; but when I suggested the idea of singing Elsa she sighed, and said 'it is utterly useless. It is just eight o'clock, and the tails are not in my hair.' I thereupon informed her that during her unconscious state I had carefully had the tails combed in.

"I then drew a long breath and went back to finish my dinner, knowing now that the opera would continue.

"Long before the first act was completed Mme. Gerster's energies had returned. She was in full possession of her marvellous vocal powers, and a triumphant evening was the result of my labours."

"What Etelka Gerster was," wrote Dr. Leopold Scvhmidt, noted critic of the Berliner Tageblatt, "only one who witnessed her debut really knows. There are some things too delicate, too wondrous, too perfect ever to be repeated. . . . As it happens, Gerster was one of my most vivid musical experiences. In spite of all that came after, I never again received a similar impression of the art of singing. . . . The name of Etelka Gerster will go down to posterity with undimmed lustre."

CLEVELAND.—The Guild Theatre of Public Auditorium be opened New Year's Eve with the first appearance of Cleveland's Opera Guild in Millocker's *Beggar Student*. The engagement continues for a week, with two alternating casts. Francis J. Sadlier directs and sings the principal role.

E. A.



Fritz Reiner, conductor of the Cincinnati Orchestra.

attendance. I commenced by opening the tops of the windows so as to let the odour out, and dispatched the sister to get me a bottle of soda-water, together with some sal-volatile,—also a bottle of strong smelling salts. By raising Mme. Gerster's head I got her



SELECTED BROADCASTS

*Radio C. O. D.—Posies for Roxy and Rapee—
Sopranos and Sundries—President Coolidge
As a Good Subject for Radio*

Reviewed by David Sandow



ONCE we have struggled through the "easy payment plan" and can call our radio sets our own, we can finally enjoy the gratuitous entertainment of radio broadcasting. Yet, this, like any other art, demands financial sustenance; and an inkling of the amount of nourishment required was furnished by M. H. Aylesworth, president of the National Broadcasting Company, in his radio address of Dec. 28.

"It costs money to run radio stations," correctly said Mr. Aylesworth. "During the last year, the presentations from the NBC studios have represented an expenditure of \$5,000,000 for just the talent, and it cost \$2,000,000 more just for rental of wires. . . . Also we have about 600 business employees who insist upon being paid every two weeks. . . ."

Before explaining that American broadcasting is paid for in part by advertisers, Mr. Aylesworth compared our methods with those in vogue in Great Britain. If you remember, the Britisher pays his government about \$2.50 per annum for the privilege of turning the dial. Were the American required likewise to subsidize broadcasting and at the same ratio per station, he would have to write an annual check to the U. S. Treasury of from \$15 to \$20. So, you can draw your own conclusions as to which is the best side of the Atlantic Ocean, broadcastingly speaking.

In concluding his address, Mr. Aylesworth pledged his company to still greater efforts and service in the interests of the radio public during the new year.

TO Roxy, his orchestra, Erno Rapee, *et al.*, felicitations and *bravi!* Perhaps nothing finer, certainly nothing more praiseworthy occurred last year in broadcasting (among its purely radio features) than the institution of the Roxy symphonic concerts. . . . and the presentation of Beethoven's Ninth Symphony rang down its 1928 curtain in a blaze of artistic glory. The publicity justified the event; the event justified the publicity. And where sincere motives predicate a presentation (there is nothing to prevent Roxy from making his concerts of boardwalk characteristics) it were being dyspeptic to point out its few cuts and insignificant lapses. The soloists were Gladys Rice, Adelaide De Leca, Harold Van Duzee and Douglass Stanbury, honored artists of many a Roxy broadcast, but from no other have they emerged with greater laurels than on this occasion. Nor should the chorus, which was rehearsed by Max Herzberg, be omitted in mention of the festivities. One or two more such events and I fear the Roxy Stroll must be taken seriously as a truly music feature!

KATHERINE MEISLE, with better-than-average contralto manifestations, and Albert Spalding, with consummate performances on his violin, rewarded devotees of the Atwater Kent Hour over the NBC System on Dec. 29. Both artists disported themselves in appropriate concert demeanor and each contributed further honors to the A. K.'s already glorious escutcheon.

THE General Motors Family Party on the night before Christmas presented Maria Kurenko and Everett Marshall in a broadcast of pleasing proportions. The Russian soprano, who alternately succeeds and fails in controlling a bothersome vibrato, engaged

zestfully and heroically in sundry difficult coloratura arias, and the Metropolitan Opera baritone did very well with familiar cullings from the standard repertoire. Preceding and following them, and now and then in between, the orchestra supplied appropriate instrumental balance.

BORIS LEVENSON'S Hebrew Grand Fantasia, typical and impressionistic, was the main musical feature of WEA's synagog services on Dec. 19. It received a commendable performance by the Compinsky Hebrew Ensemble and succeeded in establishing the proper atmosphere for the celebration.

PRESIDENT COOLIDGE takes his broadcasting seriously, according to Ralph Edmonds, of WRC, the NBC station in Washington. On Edmonds falls the duty of arranging all broadcasts over NBC networks in which the President speaks. And the President is "good radio material" Edmonds says.

So particular is President Coolidge about his broadcasting that he has a specially constructed manuscript stand whenever he talks over the air. This stand, similar to the familiar music rack, is used only by the President and is kept at WRC when off duty. Its height is such that the manuscript is the proper distance from the presiden-

tial eyes when he is orating for the microphone.

"President Coolidge is the best subject for broadcasting I have ever run across," says Mr. Edmonds. "His voice is even and he speaks directly into the microphone. There are no bellows and no whispers—faults we have learned to guard against in politically trained speakers. The President does not wander around the platform when he speaks and his diction is clear and distinct. Also, Mr. Coolidge is quite at home in front of the microphone and displays no nervousness."

A diplomat as well as program manager, Mr. Edmonds is silent on the *timbre* of the President's voice and on his typically Yankee accent.

THE TURN OF THE DIAL

¶ The New York Philharmonic Symphony Orchestra will play Bach's *Symphony in B flat*, Mozart's *E flat symphony* and Beethoven's seventh. Willem Mengelberg, conductor. WOR; Sunday, Jan. 6, at 3 p. m.

¶ Florence Austral, soprano, John Amadio, flutist, and the orchestra in *Atwater Kent Hour*. NBC System; Sunday, Jan. 6, at 9:15 p. m.

¶ Excerpts from *Das Rheingold*, *Faust*, *Der Freischutz*, *Thais* and *La Traviata* will be sung by The Continentals. NBC System; Sunday, Jan. 6, at 4:30 p. m.

¶ The Barrere Little Symphony in a program of "minutes around the world." Old Company's Hour. NBC System; Sunday, Jan. 6, at 7 p. m.

¶ Wagner, Mendelssohn, Glazounoff in Chicago Symphony Orchestra's program. Frederic Stock, conductor. Midwest NBC System; Sunday, Jan. 6, at 6 p. m. C. S. T.

¶ Lew White, organist, in Wagner program. NBC System; Sunday, Jan. 6, at 10:45 p. m.

¶ Haydn's D major symphony and numbers by Wolf-Ferrari, Massenet, Handel-Halvorsen and Rimsky-Karsakoff in the United Symphony Orchestra's program. CBS; Sunday, Jan. 6, at 3 p. m.

¶ Light program in General Motors Family Party. NBC System; Monday, Jan. 7, at 9:30 p. m.

¶ Cadman's Shanewis will be sung by the National Grand Opera Company, Cesare Sodero, conductor, over the NBC System; Monday, Jan. 7, at 10:30 p. m.

¶ United Choral Singers in classical program. CBS; Monday, Jan. 7, at 8 p. m.

¶ Fannie Brice, diseuse, in Vitaphone Jubilee Hour over the CBS; Monday, Jan. 7, at 9:30 p. m.

¶ Old English songs and other works will be heard in the Music Room period over the CBS; Monday, Jan. 7, at 10 p. m.

¶ Beatrice Harrison, 'cellist, and William Clark, tenor, in *Barbizon Intimate Musicale*. WOR; Tuesday, Jan. 8, at 9 p. m.

¶ Cincinnati Symphony Orchestra over WLW; Tuesday, Jan. 8, at 8 p. m.

¶ Excerpts from *Carmen*, *The Bartered Bride*, *The Barber of Seville*, and *Le Coq d'Or* and other numbers in gala "Voice of Columbia" program. CBS; Tuesday, Jan. 8, at 10 p. m.

¶ Wagner in Bayreuth, a dramatization with music, over the CBS; Wednesday, Jan. 9, at 8 p. m.

¶ Chamber music by the Kolster Concert Orchestra in the *Kolster Hour*. CBS; Wednesday, Jan. 9, at 10 p. m.

¶ Alfredo Oswald, Brazilian pianist, in recital over WBAL; Wednesday, Jan. 9, at 8 p. m.

¶ Richard Crooks, tenor, sings *Ah, Moon of My Delight* and *O Sole Mio*. The concert orchestra will also be heard. *La Touraine Tableaux*. NBC System; Wednesday, Jan. 9, at 7:30 p. m.

¶ Mozart's *The Marriage of Figaro*, in part, by the Chicago Civic Opera Company, Balkite Hour, NBC System; Wednesday, Jan. 9, at 10 p. m.

¶ The Bamberger Little Symphony Orchestra with Hildreth Hansen, soprano, soloist. MacDowell, Wagner, Tchaikovsky, Debussy and Herbert. WOR; Thursday, Jan. 10, at 10 p. m.

¶ Sonora Hour over the CBS; Thursday, Jan. 10, at 9:30 p. m.

¶ Arcadie Birkenholz, Ervia Giles, soprano, Dorma Lee, contralto, Walter Preston, baritone, and the National Concert Orchestra in the National Broadcasting and Concert Bureau's musical. Program includes Paganini's *Concerto in D*. NBC System; Friday, Jan. 11, at 10 p. m.

¶ Lucia di Lammermoor by the United Opera Company over the CBS; Friday, Jan. 11, at 8 p. m.

¶ All Schubert program by Genia Fanorova and string orchestra. NBC System; Saturday, Jan. 12, at 7:30 p. m.

¶ Walter Damrosch and the National Orchestra will play numbers by Goldmark, Debussy, Delibes and Wagner over NBC System; Saturday, Jan. 11, at 8 p. m.

¶ Ernestine Schumann Heink will sing in the dedication program of the Cascade Mountains tunnel over the NBC System; Sunday, Jan. 12, at 9 p. m.

WITH due respect to others contrary minded, I, as a 101% American, do not incline to opera in English, unless that language be the libretto's original one. Translators of literary works have their troubles, but it seems to me that he who would attempt to convert an operatic libretto into the local idiom faces a practically hopeless task. Most librettos are banal to begin with. All of which is preparatory to saying that the United Opera Company of the CBS showed wisdom as well as courage in renouncing its original policy to present opera in English. Its performances now have a truly operatic tang, are probably as intelligible as before and provoke mirth only when intended. *Cavalleria Rusticana*, which was the offering for Dec. 28 had much to commend it besides being sung.

Philadelphia's Leaders Named

Three Conductors Will Replace Beecham

PHILADELPHIA, Jan. 2.—Three conductors were named yesterday by the Philadelphia Orchestra Association to take the place of Sir Thomas Beecham for the concert beginning Feb. 8 and ending March 2. They are Eugene Goossens, Alexander Smallens, and Dr. Artur Rodzinski. The Orchestra Association has received advice from Sir Thomas that on the advice of physicians he must abandon his American series.

Dr. Rodzinski will direct the Philadelphia concerts on Feb. 8 and 9 and the Washington concert Feb. 12. He is assistant conductor of the Philadelphia Orchestra, conductor of the Stanley Music Club Orchestra, the Philadelphia Grand Opera Company, the Curtis Institute Orchestra.

Mr. Smallens, will be at the desk for the Philadelphia programs of Feb. 15, 16 and 18, when Albert Spalding will be the soloist. He has been director of the Philadelphia Civic Opera Company since 1923. He has conducted opera in Berlin and Madrid and elsewhere on the continent as well as for the Century Opera Company, the Chicago Opera and the Boston National Opera Company.

Mr. Goossens will direct at the New York concert in Carnegie Hall on March 5, at the Baltimore and Washington concerts of Feb. 26 and 27 and at the local concerts of Feb. 22 and 23 and March 1 and 8. This will be his first Philadelphia appearance. He is director of the Rochester Philharmonic Orchestra. W. R. MURPHY.

New Chorus is Heard in Santa Ana

SANTA ANA, Cal., Jan. 2.—The first public appearance of the new Treble Club, recently founded by D. C. Cianfoni, was made at an elaborate Christmas concert given by the Santa Ana Municipal Band, which Mr. Cianfoni conducts, in the High School Auditorium on Dec. 13. The choir, consisting of about 100 members and directed by Margherita Marsden, sang music by Neidlinger and Pietro A. Yon. The band was heard in numbers by Tchaikovsky, Verdi and Gounod. A feature of the program was the harp playing of Zhay Clark. This event was the first of a series to be given by Mr. Cianfoni and the band, with the Treble Clef Club taking part on occasion.

R. A.

Boston Has Busy Week

Yuletide Season Observed in Concerts

BOSTON, Jan. 2.—The Dudleyan Ensemble, composed of voice pupils of Bertha Putney Dudley, gave a creditable Christmas concert in the Piece Building Assembly Hall on Dec. 18. The singers to take part were: Genevieve Cunningham, Fern Donaher, Alice Fay, Agnes Healy, Helen Hodge, Esther Jensen, Marie Kenny, Dorothy Morse, Helen Marshall, Jean Paul, Edith Payson, Lillian Rice, Margaret Smith, Helen Tyler, Georgine Tibbitts, Rosina Burnell, Muriel Belyea, Phyllis Brown, Bess Cushing, Eleanor Clark, Gertrude Fickett, May Kelley, Martha Lander, Frances McLeod, Ruth Whitney and Alice Whitier.

* * *

Frederic Tillotson, pianist, gave a recital before the Dover Women's Club on Dec. 11.

* * *

The St. Olaf Choir will give a concert in Symphony Hall Jan. 29 under the baton of Dr. F. Melius Christiansen.

* * *

Robert Dart, baritone of California, who has been studying with Theodore Schroeder, has accepted the post of bass soloist in the Winter Hill Congregational Church, Somerville, Mass. Mr. Dart recently gave a successful recital before the Westboro Women's Club. Barry Devine, baritone, another Schroeder pupil, is spending this season abroad, visiting Italy, Spain and France. He recently gave concerts before the American Women's Club in Paris. Other Schroeder students who are actively engaged are: Laura Durward, soprano, soloist in the Highland Avenue Congregational Church, Somerville; Clinton Whit, tenor soloist in the Christian Science Church, New Bedford, Mass., and Mrs. Grover Trescott, soprano soloist in the Christian Science Church, Braintree, Mass. Helen Howat, soprano, who teaches in Pawtucket, R. I., sang in a recent performance of Mendelssohn's Hymn of Praise. Jean Hannah, soprano from Montana, and Bettina Graves of California, have been booked for public recitals. Miss Hannah is the winner of the North Western Competitive Series.

* * *

Whitefoeld Laite, British baritone, has been engaged to appear before the MacDowell Club early in January, and has engagements to sing in Messiah. In February he leaves for a month's tour of Pennsylvania, Maryland, Virginia and West Virginia, appearing with the Masonic Choir.

W. J. PARKER.

Paderewski's Prizes Won

Heniot and Humphrey Receive Awards

BOSTON, Jan. 2.—The prize of \$1,000 offered by the trustees of the Paderewski Fund for American Composers for the best work for the orchestra has been awarded to Hans Levy Heniot, of Ravinia, Ill.

The prize of \$500 for the best piece of chamber music has been awarded to Homer C. Humphrey of Boston.



Homer C. Humphrey

Mr. Heniot is connected with the American Conservatory in Chicago. Mr. Humphrey is organist at the Second Unitarian Church in Boston, and is a teacher of organ and harmony at the New England Conservatory of Music, of which institution he is a graduate.

The Paderewski Trust was established May 15, 1900. Trustees appointed by Mr. Paderewski were Henry L. Higginson and William P. Blake. Mr. Higginson died Nov. 14, 1919, and Mr. Blake served as surviving trustee until his death on March 7, 1922. In June of that year Mr. Paderewski appointed as succeeding trustees Arthur D. Hill and Joseph Adamowski, both of Boston.

HOUSTON PROGRAMS

HOUSTON, TEX.—Many programs have been given in observance of the Schubert centenary. Such events have been arranged by the Lions Club, the Girls' Musical Club, the Student Symphony Club at the Y. W. C. A., the three music clubs of St. Agnes Academy and John Jost, instructor of German at Rice Institute. Participants have been the Houston String Quartet, composed of Josephine Beaudreaux, John Lambert, Grace Keller and A. R. Charlton; Hazel Griggs, Clara Duggan Madison, Ruth Couch, Louis McGreal, Bessie Griffith, Mr. and Mrs. George Crampton, the choir of Christ Episcopal Church, the Juvenile Cecilians, (coached by Jeanette Shaw) the Glee Club and St. Agnes Choir.

H. F.

FRAME ETHICS CODE

LONG BEACH, Cal.—The Musical Arts Society, having a membership made up of professional musicians, discussed Musical Ethics at two meetings. The president, Clarence E. Krinbill, appointed a committee to draw up a code of ethics to be used by the club.

New Holbrooke Opera Soon to Be Heard

LONDON, DEC. 26.—The Royal Carl Rosa Opera Company announces that Joseph Holbrooke's opera, Brown, on a Welsh legend from the ancient Mabinogion, for which the Welsh poet-peer, Lord Howard de Walden, wrote the libretto, will be produced at Huddersfield early in the New Year. It will complete the cycle of which The Children of Don and Dylan are other parts. Holbrooke, always fiery in the interests of British music, recently emulated the Fire Brigade at his own home, which caught fire a short while ago. Some of his works were destroyed; but Brown was not among these.

L. H.

CHOOSE SINGERS FOR SEA FESTIVAL

VANCOUVER.—Several soloists have already been chosen for the Sea Music Festival scheduled for Jan. 23, 24, 25 and 26. Among these are Marion Copp and Paul Ball, the latter a Danish baritone. Leonard Hayman was booked to take part in the Old Yuletide Festival in Victoria. Both events are arranged by the music department of the Canadian Pacific Railway.

A large audience, chiefly made up of Welsh citizens, welcomed the Welsh Imperial Singers when they appeared in the Empress Theatre on Dec. 20. E. Festyn Davies conducted.

The following took part in the Christmas program given by the Vancouver Woman's Musical Club: Margaret McCraney Fergusson, Ira Swartz, Jean Stevenson, William Dichmont, Ursula Malkin and Mrs. Philip Malkin.

The D'Oyly Carte Opera Company was announced to open a three weeks' engagement on Dec. 24, presenting The Mikado, Iolanthe, Ruddigore, Trial by Jury and The Pirates of Penzance.

A. W. L.

BANGOR, ME.—In spite of the Christmas rush, a large audience was present in the City Hall on Dec. 19 for the second matinee given by the Bangor Symphony Orchestra, Adelbert Wells Sprague, conductor. The program consisted of music by Beethoven, Tchaikovsky, Rimsky-Korsakoff, Arensky, Glazounoff, Wagner and Komzak.

J. L. B.

NEW ORLEANS.—The Polyhymnia Circle gave its second monthly concert of the season on Dec. 11. Theresa Cannon Buckley is president.

Phila. Likes Ernani

Metropolitan's Performance Well Received in Quaker City

PHILADELPHIA, Jan. 2.—The Metropolitan Opera Company made inspiriting amends for a recent lack-lustre Rigoletto by giving an extremely effulgent performance of Ernani in the Academy of Music. The presentation was a "first-time" for this revival, preceding the New York exhibit.

Bel canto must rule for this work to be effective today. Mr. Gatti in this instance, had artists who held brilliant sway over the empire of song. Superb lyricism, colorful mounting and directorial zeal combined to bring out the best values of this specimen of early Verdi. The thin, conventional orchestration, the fustian of the libretto and the utterly "operatic" unreality of situation were well nigh forgotten amid the gusto of this stirring production.

Rosa Ponselle, in magnificent voice, irradiated the role of Dorna Elvira. Giovanni Martinelli fervently fulfilled the requirements as the titular bandit and Giuseppe Danise demonstrated, as he has in the past, that this Don Carlos is his best part. Ezio Pinza scarcely warmed to the opportunities of Infelice, but at other points his Silva had conspicuous merit. Minor roles were in the hands of Philine Falco, Giordano Paltrinieri and Vincenzo Reschiglian. Vincenzo Bellezza conducted in magnetic style. The charming ballet interpolated in act four brought forward delightful Rosina Galli and Giuseppe Bonfiglio. The music was drawn partly from the divertissements written by Verdi for the Paris production of l'Trovatore and partly from other works of the composer. The revival was received with emphatic enthusiasm.

H. T. CRAVEN.

Rudolph Gruen, pianist, has recorded his composition Beauty and the Beast for the Roycroft Living Tone. On the reverse side of the record appears Charles Griffes' The Fountain of the Aqua Paola.

STAGEFRIGHT

Nervousness and apprehension can be cured.

Short course of instruction.

MARY LOUISE GOODHUE

125 Charles Street Boston, Mass.
Liberty 0982 Haymarket 6548

Mme. PILAR-MORIN

SINGING—DRAMA—OPERA

mise-en-scene in

Italian, English and French

Studio of the Theatre

320 Central Park West, N. Y. C.

Tel. Schuyler 4348

HUGO KORTSCHAK

VIOLINIST

Studio:
1157 Lexington Avenue
New York City

Management: RICHARD COPLEY, 10 East 43rd Street, New York



MARIE MILLER

Harpist

Concert Management: ANNIE FRIEDBERG
Fisk Building, New York, N. Y.

BELLE SOUDANT JULIE

Teacher of Singing and
Sight-reading at the Insti-
tute of Musical Art
Studio:
53 W. 48th St., New York
Phone: Bryant 7265

Tenor Scores in Debut

San Francisco Greets Dino Borgioli

By Marjorie M. Fisher

SAN FRANCISCO, Dec. 21.—The North American debut of Dino Borgioli was an event on which to base prognostications of future successes in the United States. It was in fact little short of critical acclaim that compared him favorably to Tito Schipa and other tenors of his ilk. Mr. Borgioli gave two concerts in Scottish Rite Auditorium, coming here from a successful season in South America where he is a favorite in operas and concerts. He left immediately after his second recital to resume his appearances at the Royal Opera House in Rome and to fulfill contracts in Nice, Copenhagen, Cologne, and London.

Has Manly Presence

His San Francisco concerts revealed Mr. Borgioli as a tenor capable of holding his own in any company. He has a manly bearing, and unusual poise. He sings with fine musicianship, and without effort. His voice might be described as a tenor-baritone, as it has a wide range and tones that are characteristic of both classifications. Of the real tenor caliber in exquisite pianissimi, it often suggests the deeper quality which is no less excellent in itself and which gives heroic note.

Mr. Borgioli sang Gluck's O Del Mio Dolce Ardor in a style comparable to the playing of Casals. A cello-like tone, artistic phrasing and shading made the simile apt. An impassioned reading of Cecconi's Piccola Fonte; and polished delivery of the florid measures in Il Mio Tesoro from Don Giovanni gave ample testimony regarding the singer's versatility and intelligence. A lyric of his own, Marinaresca, testified to his ability as a composer, giving further proof that Mr. Borgioli is a musician as well as a singer.

While he was sometimes guilty of overemphasis in climaxes of dramatic passion, he was free from most of the faults of Italian operatic tenors. And even in moments of exaggeration his was facile singing.

The audiences were spontaneously applaudive. Benjamin S. Moore played fine accompaniments, and Vivian Baxter, a pretty mezzo-soprano who sings with good enunciation and promising tone quality, made two appearances on Mr. Borgioli's programs.

The concerts were under the management of Frank Healy, who will feature Mr. Borgioli on an extensive American tour next season.

Coast War Memorial Halted by Argument

SAN FRANCISCO, Jan. 2.—The War Memorial Buildings are again being held up by quibbling between the American Legion and the Memorial Board of Trustees. The main difficulty, according to a statement of John Drum, quoted in the Examiner, is that the Veterans are dissatisfied with the amount of space accorded them in the plans. Originally they were to have 42,000 square feet, and that allotment has been increased on several occasions until now 105,000 square feet are assigned to their quarters. Still they are said to be dissatisfied. How and when the argument will end is beyond prognostication.

M. M. F.

Play Leps Sonata

Providence Clubs Give Special Programs

PROVIDENCE, R. I.—The third musicale given by the Chopin Club in Churchill House on Dec. 12 was distinguished by the performance of a beautiful Sonata in G minor for violin and piano composed by Wassili Leps, formerly of New York, but now resident in this city. The performers were Mr. Leps and Julius Theodorowicz, second violinist of the Boston Symphony Orchestra. Also taking part in the program were Amy Ward Durfee, contralto of Fall River; Mrs. Ferrand S. Stranahan, Jr., soprano of Providence, and George Gulski, pianist. Mrs. George W. H. Ritchie is president of the Chopin Club; and Boyd Anderson, president of the Rhode Island Federation of Music Clubs.

A Christmas program was given by the Chaminade Club, Mrs. George H. Lomas, president, in Froebel Hall on the morning of Dec. 13. Mrs. Walter P. Pierce was in charge, and Bessie Birch Wood conducted the chorus.

The Monday Morning Musical Club, of which Mrs. Harold J. Gross is president, held its annual Christmas party on Dec. 17 in its rooms in the Lauderdale Building. Supper preceded a program which included original skits by club members. On the committee were Mary Brooks, chairman; Mrs. James O. Otis, vice-chairman; Mrs. Austin H. Longfellow, Ruth Nichols Phillips, Marjorie A. Atkinson, Mrs. Richard S. Blanding, Esther Mott Tripp, May Stockwell Hiller, Adele Durant Kean and Mabel Woolsey.

N. B. P.

IS PRESIDENT FOR TWENTY-SECOND YEAR

Washington—A. C. Hayden has entered upon his twenty-second term as president of the Washington branch of the Musicians' Protective Union. Other officers elected for the ensuing year were: Antonio Celso, vice-president; John E. Birdsell, secretary; Harry C. Manvell, treasurer; Ray Peters, sergeant-at-arms. The board of directors are Max Esberger, Robert Gotta, Ray Hart, W. I. Jacoby, E. S. McGrath and C. V. Schofield. The trustees are W. W. Greenwell, W. M. Lynch and H. H. Meiners. John E. Birdsell and Harry C. Manvell were chosen as delegates to the annual convention in Denver, next May.

A.T.M.

MUSICIANS' DIRECTORY

Perry Averill BARITONE
TEACHER OF SINGING
Studio: 215 West 91st Street, New York
Telephone: Schuyler 1346

Salvatore Avitabile VOICE SPECIALIST
Teacher of Famous Metropolitan Opera Artists
Studio 74, Metropolitan Opera House, New York
Telephone: Pennsylvania 2634

Harriot Eudora Barrows
TEACHER OF SINGING
37 Commonwealth Ave., BOSTON

Arthur Baecht VIOLINIST
CONCERTS RECITALS INSTRUCTION
Metropolitan Opera House Studios
Studio 45 Tel. Penn. 3534
1425 Broadway, New York City

Ella Bachus-Behr
231 West 86th Street, New York
Telephone: Riverside 8041

Susan S. Boice TEACHER OF THE ART OF SINGING
Steinway Hall, Studio 717, New York
Residence Telephone: Plaza 7938

William S. Brady TEACHER OF SINGING
Studio: 137 West 86th Street, New York
Telephone: Schuyler 3580

BUCCINI

SCHOOL OF LANGUAGES
Est. 1909
5 Columbus Circle

That most musical language, Italian, should be the first step in vocal study. To obtain the true Italian expressive, resonant voice let Miss Buccini, gifted with imparting qualities, take care of you.

Ernest Carter COMPOSER-CONDUCTOR
Address: 115 East 69th Street, New York
Telephone: 8623 Rbineland

V. Colombati VOICE PLACEMENT COACHING
Teacher of Josephine Lucchese
Studio: 228 West 79th Street, New York
Phone: Susquehanna 1980

Eleanor Cumings PIANIST-TEACHER-ACCOMPANIST
MacDowell Club, 166 East 73rd Street, New York City
Residence Studio: Gramatan Parkways, Bronxville, Westchester Co., N. Y.

Ralph Douglass PIANIST-ACCOMPANIST-TEACHING
Coach to Many Prominent Artists
Studio: Metropolitan Opera House Bldg., New York
(By Appointment)
Residence Phone: Billings 6200

John Warren Erb CONDUCTOR-COACH-ACCOMPANIST
Studio: 171 West 71st Street, New York
Telephone: Trafalgar 3110

Fay Foster VOICE-DICTION COACHING
Studio: 15 West 11th Street, New York, N. Y.
Telephone: Watkins 1101
Director Vocal Dept., Ogontz School, Ogontz, Pa.

Caroline Beeson Fry TEACHER OF SINGING
New York Studio: Carnegie Hall
Phone: Circle 0321
White Plains Studio: 2 Orchard Parkway
Phone: White Plains 3200

Mrs. J. Harrison-Irvine Coach-Accompanist
Voice-Piano
1013 Carnegie Hall, New York Circle 1350

Vincent V. Hubbard Teacher of Singing
Successor to Arthur J. Hubbard (Retired)
First assistant Dr. George L. Dwyer—
246 Huntington Avenue, Boston, Mass.

Helen Allen Hunt CONTRALTO
TEACHER OF SINGING
543 Boylston Street Boston, Mass.

Isidore Luckstone TEACHER OF SINGING
280 West 72nd Street New York
Telephone: Trafalgar 4119

Mrs. John Dennis Mehan VOICE EXPERT-COACH-REPERTOIRE
Studio: 78 Carnegie Hall, New York City
All Appointments by Telephone—Circle 1473
Season 1928-29 opens Sept. 10th.

David H. Miller TENOR
TEACHER OF SINGING
1797 Sansom Street
PHILADELPHIA
Phone: Rittenhouse 9113

Homer Mowe VOICE TRAINING
166 West 72nd Street, New York
Telephone: Redistrict 2168

Meyer Posner COMPOSER CONDUCTOR
Teacher of HARMONY, COUNTERPOINT, etc.
Address: 1976 Lexington Avenue, New York
Telephone: Harlem 0391

Carl M. Roeder TEACHER OF PIANO
Technique, Interpretation, Normal Training
Studio: 683-684 Carnegie Hall, New York
Phone: Circle 1350
Residence Phone: Wadsworth 0041

Stuart Ross PIANIST
ARTIST ACCOMPANIST-COACH
583 West End Ave. New York City
Phone: Schuyler 1468

Frederick Schlieder Mus. M., F.A.G.O.
Science and Art Blended in Creative Expression—Author of "Lyric Composition Through Improvisation"
146 Central Park, West New York, N. Y.

Harry Reginald Spier TEACHER OF SINGING
117 West 86th Street Phone: Schuyler 0572
Residence Phone: Raymond 3086

Charles Gilbert Spross PIANIST and COMPOSER
Address: Poughkeepsie, N. Y.
Telephone: 584 Poughkeepsie

Charles Tamme TEACHER OF SINGING
Studio: 2231 Broadway, New York
Telephone: Trafalgar 3614

Theo. Van Yorx TENOR
TEACHER OF SINGING
Studio: 4 West 48th Street
Telephone: Pennsylvania 4792

Claude Warford TEACHER OF SINGING
4 West 48th Street, New York
Summer Season
19 Blvd. Montmorency, Paris, France

lier, Gange and Hutcheson. All the performances were thoroughly satisfactory in the spirit if not always in the letter. Fraser Gange seemed to be suffering from a heavy cold, which did not prevent him from singing the Schubert songs to the obvious delight of his audience. At the piano was no less a personage than Ernest Hutcheson.

As usual the house was filled almost to overflowing.

A. M.

The Messiah Performed

THE Oratorio Society of New York, supplemented by the White Plains and Mount Vernon units of the Westchester Choral Society, gave at Carnegie Hall on Wednesday evening, Dec. 26, its 105th performance of The Messiah. The chorus of four hundred singers, accompanied by an orchestra of sixty, was directed by Albert Stoessel.

These singers are a dependable organization, and gave a generally satisfactory performance. The body of tone was good, and the choral numbers were sung in the traditional manner. Greater clarity, however, could have been attained; except with the soprano choir the intonation in the florid passages was not clear—one not having a score would not have been able to know of the coloratura writing in the music.

The quartet of soloists was composed of Ruth Rodgers, soprano, Doris Doe, contralto, Dan Beddoe, tenor, and Fred Patton, bass. The solo trumpeter was Gustav Heim. The vocal honors of the evening certainly belong to that veteran artist, Mr. Beddoe, who sang with a youthful, smooth voice. Perfect diction, breadth of style, and a sincere dignity of delivery are the qualifications for good oratorio singing that are a possession almost unique to Mr. Beddoe. His recitatives and arias were warmly applauded and deeply appreciated by the musicians in the audience.

A. P. D.

Another Aida

AIDA held the boards at the Metropolitan on Saturday evening, Dec. 29, with a cast composed for the most part of younger members of the company. Clara Jacobo was the Aida, Frederick Jagel the Radames, Joseph Macpherson the King, and Aida Doninelli the Priestess. Margaret Matzenauer was her customary effective and opulent voiced Amneris, Didur the Ramfis, Danise the Amonasro, and Paltrinieri the Messenger. Miss De Leporte led the ballet, and Mr. Serafin conducted.

Miss Jacobo finds Aida a congenial role, admirably suited to her voice. She was pleasing in appearance, she acted well according to operatic standards, and her brilliant, rich voiced song won her many curtain calls. She usually corrected in short order slight lapses from pitch in the upper range. With her beautiful voice and knowledge of routine she will probably take her place as one of the most satisfactory Italian sopranos on the roster.

Mr. Jagel, always a dependable tenor, strove successfully with his heroic music, and Danise was particularly good in the Nile scene. All of the other artists gave capable performances.

A. P. D.

Mt. Holyoke Carols

ANOTHER proof of the increasing interest in the best music in educational institutions of the country was the appearance of the Mount Holyoke College Glee Club in the Town Hall, Friday evening, Dec. 21. This was the second of three university women's choral organizations to sing within the week, and the programs of all three were sans peur et sans reproche.

The Mount Holyoke singers pre-

Gotham's Important Music

(Continued from page 12)

sented a program of Christmas carols. At the conclusion the audience rose and joined them, charmed by the spell of what Professor William C. Hammond, their conductor, had described, in words happily chosen, as these light, young, virginal voices, in singing the First Nowell.

If it is true that the programs of the



An impression of Fanny Anita, La Scala soprano who made her American debut in a Carnegie Hall, New York, recital Nov. 16.

English Singers show Vaughan Williams in a not too favorable light beside his compatriots of three and four centuries ago, it is equally true that his mastery shines forth when he is grouped with his American contemporaries, even when they are represented by such charming music as they contributed to Friday evening's program. Professor Hammond contributed a group of organ pieces and Ruth Dyer, accompanist, played Whithorne's Chimes of St. Patrick's for piano.

P. A.

Another Meistersinger

THE Metropolitan offered another Meistersinger on Saturday evening, Dec. 22. The usual cast gave acceptable utterance to Wagner's great comedy. Mr. Bodanzky led this pedestrian procession, with Mme. Easton and Mr. Whitehall striving valiantly, and Miss Wakefield and Messrs. Laubenthal, Schutzendorf, Ludikar and Meader following along.

P. A.

Cecilia Guider

CECILIA GUIDER, soprano, gave at Town Hall on Saturday evening, Dec. 29, a memorial concert for veteran dead, with a program and an audience which lent the event a decidedly Gaelic flavor. After The Star Spangled Banner and Mme. Guider's The Unknown Soldier the program began with songs of Haydn, Handel, Pergolesi, and Paisiello. The three arias were the big air from Robert the Devil, and two excerpts from Manon Lescaut. The singer's final groups had songs by Dunn, Merikanto, Kreisler, Maxwell, Weatherby's Danny Boy, Clifford Page's In Dublin's fair city and Kitty of Colerain, and Osgood's Little Trees.

Miss Guider has a lyric voice of pleasing natural quality in the middle

range, but she usually forces the ton. Her simpler songs were well received by her audience, but she had neither the purity of tone, the technique, nor the power, upon occasion, for the classical and dramatic numbers. Harry Oliver Hirt gave her capable accompaniments.

James McLoughlin, on a wheezy bagpipe, played curious and doubtless original variations on The Last Rose of Summer, Believe me if all those endearing young charms, Dear Irish boy, and The Coulin. There were evidently those in the audience who found enjoyment in this display.

A. P. D.

Mr. Schenckman Plays

It is an elementary precaution that Irvin Schenckman neglected in choosing Carnegie Hall for his recital, Friday evening, Dec. 28. But his neglect of it could hardly fail to prejudice the reviewer against his playing. It is not alone that the audience could well have been accommodated in a smaller place, but that that audience, which would have furnished another hall with the acoustically necessary upholstery, left Carnegie Hall somewhat cold, and echoing.

It would be unfair, then, to judge from this performance his capacity for producing, varying, controlling tone-color. In other ways his playing was more satisfactory. He started with two organ choral preludes of Bach in Busoni's transcription, played two Brahms Ballades, a Romanze and a Capriccio, the Kreisleriana of Schumann, five preludes of Scriabin, the Jeux d'Eau of Ravel and the Reflets dans l'Eau of Debussy, El Albaicin of Albeniz. In all he displayed a fluent technique and an earnest seeking after the essential content of the music he played.

A. M.

Lohengrin Again

FOR Christmas Eve the Metropolitan offered its customary Lohengrin. Mr. Laubenthal was he who wished to be nameless, Mr. Bodanzky conducted, and Mmes. Easton, Matzenauer, and Messrs. Schuetzendorf, Mayr and Gabor contributed to the evening's music. The performance met with considerable approval.

P. A.

Argentina at the Plaza

THE Twenty-sixth Artistic Morning at the Plaza was eminent in its inclusion of the dance sensation of this season, the peerless Argentina Appearing with the superb one were Hector de Tara, baritone, Julian Oliver, tenor and Tonar's Mexican Players.

La Argentina, the epitome of grace, showed with an infallible sense of rhythm, the utter subtlety, the overpowering splendor of her art in an absolute change of personality for each

selection. The Grandos dance enchanted with its delicate simplicity, the brilliance of the Fire dance from the Balle El Amor Lrujo was thrilling to behold.

Both Messrs. Oliver and de Tara sang fervently and with excellent taste while the Tovar ensemble demonstrated a requisite finish of performance.

The program, Mexican and Spanish in its entirety, was apparently highly appreciated by a discriminating assemblage.

J. M. D.

Mme. Wright's Recital

COBINA WRIGHT, who gave a recital in the Knight of Columbus auditorium on the evening of Dec. 18, arose from a sickbed to do so. Under the circumstances it would be gratuitous to take her to task for many things which under other circumstances would call for comment.

At times there were hints of a nice musicianship in her program of songs of a uniformly exacting nature. There were ancient Spanish airs with accompaniments by Joaquin Nin, songs of Debussy, Villa-Lobos, De Falla and Nin, the Histoires Naturelles of Ravel and songs in English by Ornstein, Manning, Bridge and Hughes. It was in the Debussy that Mme. Wright was most successful. At other times one missed a sharpness of diction and accent necessary for the music she had chosen.

Mme. Wright believes, as evidenced by other recitals as well as this one, that music is enhanced by an appeal to the eye. Thus she used unusual lighting effects, tapestries, candlesticks, flowers, ancient and picturesque costume of green satin. Carlos Salzedo was her accompanist.

Mr. Taraffo, Guitarist

PASQUALE TARAFFO, Italian guitarist, gave a recital in the Gallo Theatre on Sunday afternoon, Dec. 23. His program ranged from little known Spanish Music to the Stars and Stripes Forever. There was a certain absence of color to the whole performance, which apparently only a player of genius could surmount in its entirety. Nevertheless much of Mr. Taraffo's playing was admirable and satisfying.

His program included works by Marguetti, Carosio Vinas, Tarrega, Albeniz, Rossini, Boccherini, Delibes and Schubert. Encores were in order at the close. An audience of good proportions heard Mr. Taraffo with distinct signs of pleasure.

P. A.

Turandot Given

THE spectacular Turandot with the not less spectacular Mme. Jeritza was the Metropolitan's offering for the evening after Christmas. It was Mr. Serafin's evening, as are so many of those he conducts. Others taking part were Mme. Vettori and Messrs. Lauri Volpi, Basiola, Bada, Tedesco, Ludikar, Altglass.

P. A.

(Continued on page 26)

LUCREZIA BORI

Baldwin Piano

Victor Records

Direction:

Maud Wynthrop Gibbon

129 West 48th St., New York City

Phone: Bryant 8400

EDITH

NICHOLS

Soprano

Exponent Lilli Lehmann's Voice Production

"I gladly recommend her as a serious voice teacher."
(Signed) LILLI LEHMANN.

Studios: 222 West 83rd St., New York
Phone: Endicott 5877



VICTOR RECORDS

Rosa Donnelle

KNABE PIANO

METROPOLITAN MUSICAL BUREAU
33 W. 42nd St., New York City

10,000 Hear Free Chamber Music

By W. R. Murphy

PHILADELPHIA, Jan. 3.—The second of the series of six free chamber music concerts at the new Art Museum in the Parkway, provided through the generosity of Mrs. Mary Louise Curtis Bok, was given on Sunday, Dec. 16 with an audience of approximately 10,000 crowding the foyer and the balconies overhanging it.

Though the concert did not begin till 8:15, the audience started to enter as early as seven. The musicians were stationed under a canopy on the first landing of the staircase, with microphones to distribute the music throughout the vast areas. The Swastika Quartet, consisting of Gama Gilbert and Benjamin Sharlip, violins; Shepherd Lehnhoff, viola, and Orlando Cole, 'cello, was assisted by Joseph Levine, pianist, in the final number, Schumann's romantic Quintet in E flat, Op. 44. It moved to a splendid climax through the marchlike Andante, and the delightful Scherzo to the brilliant Finale. The young artists opened with the Beethoven F minor Quartet, Op. 95, which was read with surprising maturity of interpretation. A finely colored version of Griffes' Two Sketches for String Quartet based on Indian Themes was the medial number. The Swastikas played with excellently concerted effects throughout.

Stanley Club Concert

The Stanley Music Club Orchestra had Sascha Jacobinoff, violinist, as soloist at the concert on Sunday evening,

Dec. 16, his number being the Bruch G Minor Concerto. Mr. Jacobinoff played with very lovely tone and perfection of intonation, after shedding a bit of nervousness at the beginning of the first movement. The violinistic quality of the slow movement was communicated with rare skill, and the technical execution of the finale were met with virtuoso ability. Artur Bodzinsky offered an exquisite reading of Mozart's G Minor Symphony as his first number, and followed this with Wotan's Farewell and the Magic Fire Music from Walkure and Till Eulenspiegel, with stress on Till's rowdy characteristics.

Sing Brahms' Requiem

The Brahms Chorus, N. Lindsay Norden, conductor, opened its season Dec. 14 with Brahms' Requiem and Dvorak's Te Deum. The concert, following the plan of the organization to give its numbers in appropriate atmosphere, was held in the First Presbyterian Church. There was a full orchestral accompaniment by members of the Philadelphia Orchestra, and the occasion was one of the rare local opportunities to hear Brahms' massive and impressive work as the composer designed it. The chorus sang with impeccable attack and release and with a finely reverent regard for the content of the work. Blessed are they Who Mourn, For the Trumpet Shall Sound, and Worthy Art Thou to be Praised, with its involved counterpoint, were mightily sung. The soloists, Ethel Righter Wilson, soprano, and Thomas McClelland, contributed excellently to the total effect. In the Requiem, as well as in the interesting Dvorak number (a worthy work, but not of the quality of his Stabat Mater), Mr. Nor-

den's choral and orchestral forces were highly responsive to his admirable interpretative ideas. His own melodious motet, entitled Charity, proved a definite addition to this form of ecclesiastical musical literature, being especially notable for original instrumental treatment of the accompaniment.

Opera Incorporated

The Little Theatre Opera Company has been incorporated in New York State to encourage the active participation of the public in the musical development of the United States.

GIVE 100TH RECITAL

ATHENS, ALA., On Nov. 13.—Athens College had its 100th recital since September 1924. In this series there have been 1520 compositions performed, by 491 composers born in thirty-one countries. One-hundred twenty four American composers were represented. The students came from sixty-seven towns and cities in ten states and three foreign countries (Cuba, Japan and Korea). Frank M. Church, director of music, states that 102 pianists, thirty-five vocalists, fourteen violinists and eleven organists took part in these recitals.

OPERA CLUB PROGRAM

The National Opera Club of America, Inc., of which Baroness Katharine Evans von Klenner is founder and president, announced its annual ball and president's reception in the Waldorf-Astoria, New York, Jan. 3. Two hundred presidents of clubs in Greater New York accepted invitations. Rigoleto was listed to be presented by Mr. De Macchi, director and accompanist, with Mignon Spence as Gilda, Alfonso Romero as the Duke, and Alberto Terrasi as Rigoletto. Mary Harn was announced to sing songs in costume.

Schreker Work Introduced

Gabrilowitsch Plays Infanta's Birthday

PHILADELPHIA, Jan. 2. — Ossip Gabrilowitsch, whose conducting sometimes fail to thrill, at least evinces a taste for delectable novelties. His most recent exhibit in this line was Schreker's The Birthday of the Infanta, played at Philadelphia Orchestra concerts on a Friday afternoon and Saturday night in the Academy of Music. The suite—that is its form—is drawn from the composer from a ballet-pantomime presented by a society of artists called the Secessionists in Vienna twenty years ago. No hint of insurgency remains in this music, based on a half-ironic half tender, little story by Oscar Wilde. Schreker has delicately caught the poetic atmosphere, accenting with felicity of instrumental workmanship and a garland of frankly melodic themes the quaintness, the touches of whimsy and the underlying wistfulness.

The Eleven Subtitles

The suite is in eleven short movements, played without pauses. The Mock Bull Fight, The Dancing Boys, The Minuet of Our Lady, Dance of the Dwarf, With the Wind in Spring Time, In Blue Sandals Over the Corn, In Red Raiment in the Fall, The Infanta's Rose and Epilogue. The audience found the work thoroughly ingratiating.

The rest of the concert was without particular distinction. Mr. Gabrilowitsch gave rather routine performances of Brahms' Tragic Overture and the Second Symphony of Beethoven. The Russian Easter of Rimsky-Korsakoff closed the program.

Double Opera Bill

The Philadelphia Civic Opera Company presented Cavalleria Rusticana and Pagliacci in the Academy on a Monday night. The former achieved distinction in the impressively wrought and vocally satisfying Santuzza of that interesting young soprano Pauline Lawn. She dominated a performance that had a fairly good Turiddu in Norberto Ardelli, a passable Alfio in Alfredo Gandolfi, a rather ineffective Lola in Maybelle Marston and a quite unconvincing Mamma Lucia in Manila Ressler. The chorus gave a vigorous performance, as did the unfailing Alexander Smallens at the conductor's desk.

Irene Williams gave a competent, but not particularly brilliant performance as Nedda in Pagliacci. Nelson Eddy and Ivan Ivantsoff were suitably placed as Silvio and Tonio, respectively. The Canio of Ifor Thomas, Welsh tenor, proved something of a disappointment, his clouded tones suggesting that he may have been suffering from a cold.

H. T. CRAVEN.

KINDLER IS SOLOIST

CLEVELAND.—The Eighth pair of concerts given by the Cleveland Orchestra under the baton of Nikolai Sokoloff, in Masonic Hall, Dec. 20 and 21, brought Hans Kindler, as 'cello soloist. Mr. Kindler has many admirers in Cleveland, who greeted him with applause when he appeared, and were thus committed to enthusiasm after he had played. The truth is that the sentimental tune and irrelevant development in Dvorak's Concerto in B minor, Op. 104, coming after Bach's Concerto No. 3 for string orchestra, could not be interesting, even in the hands of a superb 'cellist. Naturally all the musicians waited for the Cesar Franck Symphony. Mr. Sokoloff, a student of d'Indy, never fails to read this score with heroic power.

E. A.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



GALLI-CURCI



HOMER



RETHBERG



SCHIPA



TIBBETT

MANAGEMENT

Evans & Salter

113 WEST 57th STREET
NEW YORK

Gotham's Important Music

(Continued from page 25)

IN Caroline Thomas's recital at the Town Hall, Friday, December 22, we had transcriptions with us again. The literature of the violin is not as small as some think. Miss Thomas' approach to the music she played was earnest and modest; she is gifted with an agreeable technique and a stage presence of charm.

She played the Devil's Thrill Sonata of Tartini, Wieniawski's D minor Concerto, pieces by Novacek, Ravel and Sarasate, and transcriptions by all and sundry. She was received with much applause and a tremendous floral display. The versatile Mr. Stassevitch accompanied at the piano. The Tartini and Wieniawski works attested amply to Miss Thomas' powers of concentration. They illustrated, too, an exceptional feeling for structure and form. Technically, these were as brilliant as one could wish.

P. A.

SUNDAY OPERA

THE guest artist of the concert at the Metropolitan on Sunday evening, Dec. 23, was the distinguished French violinist, Renee Chemet. With the orchestra she played the Bruch Concerto, and later, with the piano accompaniments of Anca Seidlova, a group of solos—Sarasate's Romance Andal-

ouse, de Falla's Chanson, the very beautiful Cortège of Lilli Boulanger, and the Turina-Chemet Miramar. Her rather small, silvery, and tense tone suited well the polished phrases and the refinement of interpretation.

Marek Windheim sang with a light and typically German voice the Durch die Walder from Die Freischütz, and afterwards joined in the duet from The Bartered Bride which followed Mr. Ludikar's solo. Mr. Diaz sang three Spanish songs superbly, to the admirably rhythmical accompaniment of Mr. Ruhrseitz, and Miss Fleischer won her customary plaudits with the Micaela aria. Jane Carroll gave an unusually good account of herself—the Mignon aria, "Connais-tu le pays" lies better for her voice than some of the contralto music she essays.

The trio from the first act of Aida was well sung by Mmes. Vettori, Telva and Mr. Jagel, but the following Meistersinger quintet, in the hands of Mmes. Fleischer, Telva, and Mme. Altglass, Windheim, and Ludikar, had a sluggish and impromptu performance.

The orchestra, under Mr. Bambo-schek, played the Overture to The Merry Wives of Windsor, Sibelius' Valse Triste, Schumann's Traumerei, Gounod's La Colombe, and in conclusion, Mozart's Turkish March.

A. P. D.

"The Perfect Singer"



Elisabeth Rethberg, Metropolitan Opera soprano.

FOR the first time in the history of singing in America, a group of vocal teachers has come together and selected "the perfect singer" as a model for their teaching. Elisabeth Rethberg, Metropolitan Opera star, is thus honored and has been presented with a gold medal for perfection in singing by the Guild of Vocal Teachers of New York.

In presenting the medal to Mme. Rethberg, Anna Ziegler, president of the Guild, declared: "In her singing we find a model for our teaching—the cultivated tone and the artistic inter-

pretation. Mme. Rethberg's voice of today grew to its present perfection by faithful adherence to reliable beauty under all difficulties.

"Up to the present time our singer has studied and memorized the main roles of 106 grand operas, all the oratorios, masses, passions and cantatas of Bach, Handel, Haydn, Mozart, Brahms, Schumann, Liszt and others. Today she knows and sings 1,000 songs in their original languages."

Mme. Rethberg is here shown with the medal presented to her by the Guild.

Hawaii Returns to the Native

(Continued from page 7)

uel Irving, scenic artist, and Dorothy True Bell, who had charge of properties.

Officers of the Honolulu Opera Association are: William H. Popert, president; Emil A. Berndt, vice-president; L. W. de Vis-Norton, recording secretary; Mrs. E. M. Watson, corresponding secretary; George H. Angus, treasurer; Mrs. Hilda E. MacKenzie, assistant treasurer.

A capacity audience attended the second concert this season of the Honolulu Symphony Orchestra, Arthur Brooks conducting, Dec. 5, in the Princess Theatre. Although conditions necessitate holding fewer rehearsals than is customary with symphony orchestras in larger cities, the orchestra is doing very creditable work. The program included Beethoven's Fifth Symphony and lesser works by Mendelssohn, Weber, Brooke and Cowen.

Yolanda Kusakabe, Japanese-Italian pianist, played a scholarly program in Mission Memorial Hall, Dec. 13, including five arrangements of Bach by Angelini, Mendelssohn's Variations Serieuses, two sonatas of Scarlatti, a gavotte by Martini, Debussy's Arabesque, Bossi's Intermezzo, a Chopin nocturne, berceuse and etude, Liszt's eleventh Hungarian Rhapsody, Satie's Premiere Gnossienne, and two modern Japanese compositions, Kosak Yamada's Harusame (Spring Shower) and a Dance.

Miss Kusakabe played with vigor and brilliance rather than with subtlety.

Keeaumoku Louis, Hawaiian baritone, who returned recently from the United States, sang in a twilight concert in the Princess Theatre, Dec. 3, offering the prologue to Pagliacci and songs by Bantuck, Coleridge-Taylor and Rachmaninoff, as well as a group of Hawaiian melodies. He was assisted by Robert Vetlesen, a young Juillard scholar and pupil of Josef Lhevinne, who is visiting his native territory after several years' study in New York. Mrs. Ralph Fishbourne accompanied.

Andrew Park, Korean violinist, appeared Dec. 1 at Nuuanu Inter-Racial Y. M. C. A. in a farewell concert. He was assisted by Ayoung Chung and Augusta Jeckel, pianists. He will leave in January for Chicago to continue his studies. He came here from Korea about five years ago, and for two years has been a member of the Honolulu Symphony Orchestra.

The Royal Russian Choir, Princess Agreneva-Slaviansky conducting, will arrive from the Orient Dec. 29 and on Dec. 30 will open a week's engagement at the Hawaii Theatre. The Royal Russian Choir was founded in 1845, at the command of the Czar, by Prince Demitri Agrenev, father of the present leader. It comprised thirty-five voices with dancers and Prince Agreneva's daughter, Margarite, appears as pianist.

WILLEM DURIEUX

Excl. Mgt. Annie Friedberg

'Cellist

Fisk Bldg., New York



LYDA

NEEBERSON

DRAMATIC SOPRANO

"She is a real artist. Public was enchanted."
Mgt.: RICHARD COPLEY, 18 E. 4rd Street, New York
Studio: 53 W. 72nd Street, New York

PRO ARTE STRING QUARTET

Only few remaining dates for tour beginning February 1st, 1929

BOGUE-LABERGE CONCERT MGT. INC.
130 WEST 42nd STREET - NEW YORK

MASON & HAMLIN IS THE
OFFICIAL PIANO FOR THE PRO ARTE

THE RUSSIAN VOCAL KEDROFF QUARTET

AVAILABLE OCT. 1928 to APR. 1929

EXCLUSIVE MANAGEMENT: W.M.B. FEAKINS, INC. 1510 TIMES BLDG. N.Y.

ANNA GRAHAM HARRIS CONTRALTO

15 WEST 74th STREET
NEW YORK CITY

JOSEPHINE FORSYTH

Personal Representative:

MRS. LAMAR RIGGS

HOTEL LAURELTON

In Unique Programs of POETRY and SONG 147 West 55th St., New York City

FLORENCE De WINTER SOPRANO—VOICE SPECIALIST

225 Broadway, New York City

Vocal Principals of JEAN DeRESKE

Phone: Trafalgar 9337

Mme. ZETA V. WOOD

TEACHER OF SINGING
STEINWAY HALL
NEW YORK

Director of the Manhattan Ladies' Chorus

Phone: Circle 8477

HILDA BURKE

DRAMATIC SOPRANO

Chicago Civic Opera Company

Concert Management: ARTHUR JUDSON, 1881 Steinway Hall, New York

VERA CURTIS PRIMA DONNA SOPRANO

OPERA, ORATORIO, "OPERA TALKS"

1 East 124th St., New York City

MR. and MRS. WAGER SWAYNE HARRIS

Studio: 329 W. 78th St.
New York City
VOICE PRODUCTION
Tel. Endicott 9748

MAESTRO ARTURO VITA

883-884 Carnegie Hall, N. Y. C.—VOICE CULTURE & OPERA COACH—Tel. Circle 1358

INSTITUTE OF MUSICAL ART of the Juillard School of Music

FRANK DAMROSCH, Director—120 Claremont Ave., New York, N. Y.

AUGUSTA COTTLOW

Steinway Piano

Duo-Art Records

Internationally Renowned
PIANIST

Studios: Steinway Hall 7th
and
285 Ft. Washington Ave., N. Y.
Phone: Wadsworth 2888

ROSATI

ONLY
TEACHER GIGLI'S

Circulars Mailed on Request
Vocal Studio: 24 West 59th
St., New York City
Phone: Plaza 2875

Symphony Takes Part in Holiday Event

SEATTLE, Jan. 2.—Karl Krueger, conductor of the Seattle Symphony Orchestra, turned the Saturday night concert in the Civic Auditorium on Dec. 22 into a community celebration. The audience joined in the singing of carols, and the Temple Chorus of the First Methodist Church, under the direction of J. Graham Morgan, contributed anthems and carols with orchestral accompaniment. Emily Bentley Dow, seventeen-year-old Seattle violinist, appeared with the orchestra in Sarasate's Zigeunerweisen. The orchestra was heard in Rimsky-Korsakoff's Christmas Eve Suite, in Tchaikovsky's Nutcracker Suite and in the prelude to Hansel and Gretel.

R. E. H.

Moderns Take Their Turn

Respighi and Schmitz Greeted in Seattle

SEATTLE, Jan. 2.—Exponents of modern music had things much their own way in the week preceding Christmas. Outstanding recitals were those of Ottorino Respighi in the Spanish ballroom of the Olympic Hotel and E. Robert Schmitz, pianist, in Plymouth Congregational Church three nights later. Respighi, assisted by Mme. Respighi and Francis J. Armstrong, Seattle violinist, was presented by the local Pro Musica Society, and the recital was attended by Mr. Schmitz, president of the international society.

Before turning his attention to his own works, Respighi played from Scarlatti, Cesti and Marcello. A sonata of his own for violin and piano followed with Mr. Armstrong assisting. Mme. Respighi sang two groups of her husband's songs, and the evening ended with a reception.

Mr. Schmitz, in his recital, gave notable performances of compositions by Debussy, Ravel, Chabrier, Albeniz, Moszkowski, Borodin and Medtner. His program also included the Chromatic Fantasy and Fugue by Bach, and a Chopin group. Always a brilliant technician, Mr. Schmitz was at his best in modern French and Spanish composers. His Chopin failed to command equal admiration.

RICHARD E. HAYS.

WELCOME TENOR HOME

BOSTON.—Willard Erhardt, tenor pupil of Angelo Parola, Milan, Italy, who came to Boston for the Christmas holidays, returned to his home town, South Bend, Ind., Dec. 2 and was acclaimed in a concert in the K. of C. Auditorium. He was heard in Italian, French, German and English songs, succeeding in each group and being especially effective in Italian numbers. His voice, always under excellent control and of fine quality, was admired in compositions by Rossini, Cimarosa, Montesanti, Giordano, Hue, Schubert, Schumann, Campbell-Tipton, Carpenter, Rubinstein and Jenny Prince Black. Marjorie Berteling Galloway accompanied.

W. J. P.

TULSA, OKLA.—C. Rogers Mott has opened a piano studio. He is a bachelor of music of the School of Fine Arts, University of Kansas.

Music Division Ends Fiscal Year

Rare Mozart Original Added to Library of Congress Collection

By Alfred T. Marks

WASHINGTON, Dec. 26.—The Music Division of the Library of Congress reports that in the fiscal year ending June 30, 1928, there were accessions totaling 11,456, of which 9,389 were music, 1,226 music literature, and 841 music theory; 7,848 were received through the Copyright Office; 1,938 as gifts, 1,222 by purchase, 20 through exchanges, 291 by transfer and 137 otherwise obtained. The contents of the Music Division on June 30 totaled 1,033,499 pieces and volumes.

Outstanding Gifts

Among the more important gifts to the division in the year, reported by Carl Engel, the chief, are the following:

Quartet, Op. 57; Jean Rogister, String Quartet No. 4; Leo Ornstein, Piano Quintet; Gabriel Pierné, Sonata da camera, Op. 48; Alfred Rosé, String Quartet; Karl Weigl, String Quartet. Mrs. Coolidge has also given to the Library printed and manuscript presentation copies of works by Alban Berg, Gustave Doret, Arnold Schonberg, E. W. Korngold, G. F. Malipiero, Paul A. Pisk, Anton Webern, Henry F. Gilbert, Howard Hanson, Mario Pilati, and others.

From Henry D. Maxwell, Easton, Pa., four volumes of the Ephrata Community, one a manuscript Das Lied der Lieder, Welchesist Salomons (ca. 1750), which has the characteristic pen-and-ink ornamentation, some of them colored, peculiar to the work done by



WOOD-CUT TITLE

From Hans Judenkunig, Instructions in Playing the Lute and Viol. Vienna, 1523. Brought to America by the Library of Congress.

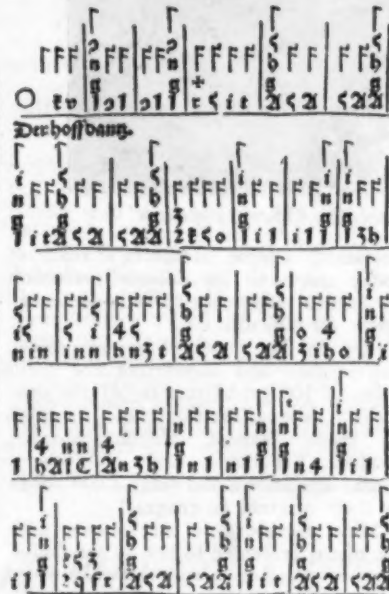
From H. B. Tremaine, president of the Aeolian Company, New York, a Steinway Duo-Art player-piano.

From Herbert Bedford, London, the holograph of his song Meditation Among the Trees, and the holograph of the song Love, If You Knew the Light, by his late wife, Liza Lehmann.

From the Beethoven Association of New York, an additional grant of \$500 to be applied to the purchase of musical manuscripts, rare editions, and other objects coming within the sphere of interest of the association. The Association also presented a copy of the facsimile of Beethoven's Sonata Appassionata from the holograph in the Conservatoire in Paris.

From Mrs. Coolidge

From Elizabeth Sprague Coolidge, as additions to her previous gifts of manuscripts, the composers' holographs of the following works of chamber music, dedicated to or commissioned by Mrs. Coolidge: Arnold Schonberg, String Quartet No. 3, Op. 30; Frank Bridge, String Quartet No. 3; Arthur Bliss, Quintet for strings and oboe; Alfredo Casella, Sonata for cello and piano; G. F. Malipiero, Sonata a tre; Ottorino Respighi, Trittico Botticelliano; Bohuslav Martinu, String Quintet; David Stanley-Smith, String



MUSIC IN TABLATURE

the "sisters" of the sect; two volumes, Das Gesang der Einsamen und Verlassenen Turtel Taube (1747) and Paradiesches Wunder-Spiel (1766). The fourth book is the extremely rare quarto edition of Paradiesches Wunder-Spiel with words and music (1754), in which the words are printed and the music is added in manuscript.

A Mozart Holograph

"It is not often that holographs of 'new' music by Mozart can be picked up, unknown to Köchel, unknown to Messrs. de Wyzewa and de St.-Foix," it is stated. "Yet such a piece is the composer's manuscript of a song entitled Baci amorosi e cari. It covers four quarto pages of fourteen-line paper. It is signed by Mozart and carries in his hand the dedication 'Al Nobiliss Signor Conte Pallavicini.' At the end it is dated 'Villa Pallavicini li 7 Settembre 1770.' This song for soprano and cembalo was composed by the fourteen-year old Mozart while he and his father were staying at the country estate of Field Marshal Count Pallavicini, near Bologna, in the autumn of 1770, when Mozart was writing the music of the opera Mitridate for Milan.

"The first part of the splendid music library of Dr. Werner Wolfheim has been dispersed by auction. The sale took place June 13-16 in Berlin.

It attracted bidders from far and near. Patriotic as well as musicological considerations entered into the bidding. Determined efforts were made by certain German libraries and private collectors to prevent the greatest rarities from going out of the country. The Library of Congress, with equal determination but limited funds, tried to bring some of these rarities to the United States.

"Under these circumstances it is gratifying to report that the Library, among the five items obtained, captured the most highly prized piece of the whole collection—the tablature book of Hans Judenkunig, printed in Vienna in 1523. It was the last copy likely to be for sale. Only four other copies of this book are known to exist and they are in permanent keeping. It is not in the British Museum, nor in the State Library of Berlin. The copy acquired by the Library of Congress is in wonderful condition; it belonged at one time to the collection of Geheimrat Wagener at Marburg."

Emory Glee Club Carols

With Presbyterian Christmas Service

ATLANTA, Ga.—The Emory University Glee Club appeared in the annual Christmas carol service in the First Presbyterian Church in Atlanta, at twilight on Dec. 16.

This special program, given on the last Sunday before the holiday season, has become an established custom which Atlantans greet with a capacity house. Forty-five members participated this year. Dr. Malcolm H. Dewey directed, and Dr. Charles A. Sheldon, Jr., organist of the church, was the accompanist. The club quartet, consisting of Emil Jalouk, Ed Kane, George Rogers and Lawrence Chaffee sang Adeste Fideles. The solo in an old French Christmas song arranged by Frank Damrosch, was sung by Mrs. Charles A. Sheldon, soprano.

After the holidays the Glee Club will be heard in a tour through the southern states. Concerts are also slated in eastern cities.

The Studio Arts Club, with the "music group" under the chairmanship of Mabelle S. Wall, presented the first concert of the season Dec. 12, in the club rooms. Members of the Atlanta Conservatory of Music faculty taking part were Mary Jane Lansing, contralto, and Eugenie Dozier, dancer. James de la Fuente, student of Charles Fry of the Conservatory, appeared; and a violin ensemble was made up of the following teachers and students: Marguerite Cooper, Ruth Dabney Smith, Agnes Adams, Eugenie Dozier, Jane Ulmer, Lesly Redman, Requa Duke and Mrs. Henry Robinson. Accompanists were Hazel Wood, Clara Mae Smith and Robert Middleton.

H. K. S.

LOS ANGELES BACH SOCIETY BOOKED

LOS ANGELES.—The Bach Cantata Society, founded last season and conducted by Hal Davidson Crain, gave a program of Christmas music before the Woman's Club of Hollywood on Dec. 19. Choral numbers from cantatas, Sing We the Birth, and All They from Saba Shall Come, and a group of appropriate chorales completed an enjoyable program. The choir was announced to sing twice at services of the Institute of Religious Science, of which Ernest Holmes is dean, on Dec. 23. Lillian Chancer is the accompanist for the sixteen singers. The first of three concerts scheduled for the season will be given in the Superet Church soon after the holidays. The Los Angeles String Quartet and Franz Hoffman, baritone, will be the assisting artists.

News from Boston

Artists and Composers Having Busy Season

Boston.—Felix Fox, pianist of this city, is booked by his manager, Aaron Richmond, for the following appearances: Jan. 11, Harvard Musical Association; Jan. 13, Boston City Club; Jan. 16, Jordan Hall and Jan. 20 at E. Howard Gay's. Mr. Fox was born in Breslau, Germany, and studied piano and composition under Carl Reinecke and Jadassohn at the Royal Conservatory in Leipzig. He continues his piano study in Paris under Isidor Philipp. He has been especially active in chamber music and recently played with the Flonzaley Quartet in Farmington, Conn. He has also appeared as soloist with the Boston Symphony Orchestra. He has edited many musical works, and composed songs and piano pieces. He is head of the Felix Fox School of Pianoforte Playing in this city and director of music in Miss Porter's School at Farmington, Conn. Mr. Fox has been decorated as Officier de l'Instruction Publique by the French Government.

The managerial office of Aaron Richmond announces the following January schedule exclusive of New England books: Jan. 5, Povla Frijs, soprano, Hotel Statler; Jan. 8, George Smith, pianist, Jordan Hall; Jan. 9, Dorothy Speare, soprano, assisted by the Boston Sinfonietta, Arthur Fiedler, conductor, Symphony Hall; Jan. 10, Isabel Richardson Molter, soprano, Jordan Hall; Jan. 12, Jesus Maria Sanroma, pianist, Jordan Hall; Jan. 15, Louise Seymour, pianist, and Marjorie Gilchrist, soprano, Jordan Hall; Jan. 16, Curtis String Quartet, Jordan Hall; Jan. 17, Rachel Morton, soprano, Jordan Hall; Jan. 19, Lucia Chagnon, soprano, Jordan Hall; Jan. 24, Henri Temianka, violinist, Jordan Hall; Jan. 26, J. Rosamond Johnson and Taylor Gordon, in Negro spirituals, Statler.

La Juive is Revived By Chicago Opera

CHICAGO, Jan. 2.—As long as there are singers of the proper caliber, and the special public to whom it seems to appeal, Halevy's *La Juive* will doubtless remain in the repertoire of the Chicago Civic Opera Company. Both audience and singers were present for the season's first performance on Dec. 19. The former was of capacity size; the latter consisted of Frida Leider, Alice Mock, Charles Marshall, Alexander Kipnis, Jose Mojica, Desire Defrere, Eugenie Sandrini and Antonio Nicolich. Henry Weber conducted.

Mme. Leider again distinguished herself in what singers probably consider a rich role. Her voice is indisputably a fine one, and in every technical demand never failed its very intelligent mistress. The only shortcoming was an occasional unexpected lack of power in the upper range. As in two previous roles, the soundness and justness of her musicianship commanded the utmost respect.

Miss Mock contrived to engage sympathy for a character whom the author has aided in that respect only by writing for her the least bad of a succession of trite tunes. Miss Mock sang these dubious concessions far more charmingly than they deserved. The florid passages were clean cut and accurate, the phrasing was of a most commendable sort, and graceful ease marked her entire vocal display. In addition, she was aided by the always ingratiating quality of her voice, and by some very tasteful costumes.



Alice Mock, of the Chicago Civic Opera Company, as she appears in *Rigoletto*.

Los Angeles Revives Cavaliers' Custom

LOS ANGELES, Dec. 31.—Through the efforts and sponsorship of North Main Street Business Men's Association, one of the romantic customs of old Los Angeles is being revived. In the days when cavaliers serenaded their ladies to the accompaniment of a guitar, friendly crowds would gather at the plaza every Saturday afternoon to hear sprightly tunes or langorous melodies of Spain, played by natives on their favorite instruments. The business men of the district have pledged \$500 a month for a year to meet the cost of weekly concerts, the first of which were scheduled for the Saturday preceding Christmas. The concerts will last for three hours and will be free to the public, with plans for broadcasting pending. The twenty-two players are garbed in the style of early Spanish and Mexican musicians, with sombreros, trajes de charros and serapes. Carlos Tamborrel is the prime mover in the enterprise.

H. D. C.

STUDYING MACDOWELL

HOUSTON, Tex.—Edward MacDowell and his works formed the subject taken up at the open meeting of the Junior Girl's Musical Club recently at the Y. W. C. A. Clarita Roos, leader, sketched MacDowell's life; Mrs. Julian Wells explained the aims of the Peterboro Colony, and Hazel Hochmuth and Shirley Richardson gave a dialogue about it. Musical numbers included piano solos, a harp trio coached by Mildred Milligan, and a violin choir.

The Juvenile and Junior B. Natural Club also gave a MacDowell program at the Y. W. C. A. Compositions given in costume, were featured.

H. F.

Texas Club Has Election

Fifth District Clubs Meet For Day At San Antonio

SAN ANTONIO, Tex., Dec. 31.—The fifth district of the Texas Federation of Music Clubs held a one day session in the Gunter Hotel, Dec. 8. Election of officers resulted in the choice of Mrs. Alfred Niole, San Marcos, as president; Mrs. Charles J. Moore, Austin, vice-president; Ora Witte, San Antonio, recording secretary; Mrs. W. M. Magee, Nixon, treasurer; Mrs. G. M. Doyle, Kerrville, parliamentarian. The corresponding secretary will be appointed by the president.

District representatives elected were Katherine Redmond, Corpus Christi; Mary Moody, Taylor; Mrs. Joe F. James, Austin; Mrs. T. E. Mumme, San Antonio; Mrs. N. M. Wilcox, Austin.

Hostess Clubs

Hostess clubs were the City Federation of Women's Clubs; Tuesday Musical Club; San Antonio Musical Club, Chaminade Choral Society, Music Teachers' Association, Mozart Society, Main Avenue Glee Club, B. major Musical Club, High School Orchestra, Huffmeyer Junior Club, Merry Maids Musical Club, the Choir of the First Baptist Church, B Natural Club.

Mrs. Alex. Adams, president of the City Federation was chairman of local program; Mrs. Theodore Mumme, arrangements; Mrs. F. L. Carson, assembly singing. Mayor C. M. Chambers, Sidney Kring of the Chamber of Commerce and Mrs. Eli Hertzberg, founder and life president of the Tuesday Musical Club, welcomed the delegates.

Participants

Interspersed in the business and luncheon sessions were musical numbers by the San Antonio High School Orchestra, directed by Otto Zoeller; by Fae Grimsley and Teresa Duft, Carroll College, San Antonio; Ada Maude Owen, Maurine Owen, San Marcos Baptist Academy; Mary Aubrey Keating, Jewel Carey, San Antonio; Lester Brenizer, Austin, Mrs. J. Gordon Wilcox, Mrs. Alexander McCollister, president San Antonio Music Teachers' Association; Mrs. E. P. Arneson, Tuesday Musical Vocal Double Quartet, Ora Witte, Mrs. Paul Rochs, Mrs. David Bernard, Mrs. Stanley Winters, Mrs. James Chalkley, Mrs. Eugene Ernest Serivner. A violin ensemble directed by Mrs. R. G. Piper and consisting of Corinne Worden, Mrs. Lester Morris, Mrs. Harry Tappan, Dorothy Callaway, Mrs. Wilson Walthall, Mrs. Leonard Brown, Mrs. E. A. Dubose, Leonora Smith, Mrs. Charles George, Ethel Mazur, with Mrs. Jack Lockwood, as accompanist.

An original choral number by Mrs. A. M. Fischer, San Antonio, was sung by the Choral Club of Our Lady of the Lake College. Incarnate Word College was represented by a string choir, conducted by Gladys Couth Hodges. The Ladies' Trio of the music department of the Woman's Club, comprising Mrs. Robert Kile, Mrs. Henry Barnes, Mrs. H. C. Barnes, with Mrs. Henry Beanland, as accompanist, was also heard, as was the Juvenile Glee Club, first grade Beacon Hill School, Edith Rogers, director.

Addresses were made by Francis de Burges, director of music in high schools; Major Halpin, Eighth Corps Area; Paul B. Harper, David Griffin, Mrs. F. L. Carson, Alice Mayfield was accompanist for the assembly singing.

DR. ARTHUR D. WOODRUFF

TEACHER OF SINGING

Studio: 518 Carnegie Hall
New York City

Mondays in Philadelphia Tel. Circle 6881

423 W. 57TH ST., NEW YORK, N. Y.
PHONE COLUMBUS 6409

HALF PRICE MUSIC SHOP

Everything from a five-finger exercise to an opera or symphony score.
WE BUY and EXCHANGE



MARY CORNELIA MALONE

Soprano

Oratorio
Recitals

c/o Musical
America
501 Fifth Avenue
New York



EVERETT MARSHALL

American Baritone

Metropolitan
Opera Company

Management: R. E. JOHNSTON
1431 Broadway New York City



Reg. Sat., Jan. 5
Wm. Fox Presents

"Romance of the Underworld"
with MARY ASTOR

50th St. and 7th Ave.
Under Personal
Direction of
S. L. ROTHAFEL
(Rexy)

People of discriminating taste enjoy Roxy's with the best in motion pictures and diversifications. SYMPHONY ORCHESTRA of 110, entrancing ballet, Roxyettes.

ESTABLISHED 1857



PEABODY CONSERVATORY

OTTO ORTMANN, Director
BALTIMORE, MD.

The oldest and most noted Conservatory in the Country. Circulars mailed.

The New York Board of Education has passed a resolution calling upon the Board of Estimate for an appropriation of \$227,500 for pianos and organs in new school buildings.

ISABEL MOLTER

DRAMATIC SOPRANO

Recital Management ARTHUR JUDSON
Steinway Hall, New York City

FRANCESCO DADDI

Specialist in Voice Placing—Rudimentary Training for Beginners—Coaching for Opera and Recitals
720 Fine Arts Bldg., Chicago, Ill. Harrison 5755

RUDOLPH REUTER

PIANIST

Hessel & Jones, Steinway Hall, New York

TREVISAN

BASSO CHICAGO CIVIC OPERA

Vocal Studios
418 Fine Arts Building, Chicago, Ill.
Phone 418 Wabash

EMMA CANNAM

SOPRANO

CONCERT RECITAL ORATORIO

825 Orchestra Bldg. Chicago

ARTHUR ALEXANDER

Composer, Conductor and
Teacher of Singing

7624 Melrose Ave. Whitney 7515
HOLLYWOOD, CALIF.

Charlotte Welch Dixon

Pianist and Accompanist

(Exponent of La Forge-Baréme Studios)
Available for professional assistance through Middle West
Address: 287 Rayen-Wood Bldg.,
Youngstown, Ohio

HEMPEL

Management

R. E. JOHNSTON

1451 Broadway, New York
STEINWAY PIANO



JOHN CHARLES THOMAS

the Famous Baritone
Recital - Concert - Opera

Assisted By ERIC ZARDO Pianist
METROPOLITAN MUSICAL BUREAU
33 West 42nd Street, New York City

WILLIAM

THORNER

at the solicitation of many Singers
and Students will spend the season in

LOS ANGELES

620 S. Gramercy Pl. FITsroy 8134

Hotel Gotham

Fifth Avenue and 55th Street
"One of New York's Finest Hotels"

Rooms with Bath \$4 to \$5

For Two . . . \$5 to \$10

Suites . . . \$10 up

Attractive Reductions on
Short or Long Term Leases

Radio Helps Get \$2,000,000

Sokoloff Leads First of Ten Radio Concerts

CLEVELAND, Jan. 2.—An important advance in Greater Cleveland's musical history was achieved on Dec. 16, when the Cleveland Orchestra conducted by Nikolai Sokoloff, gave the first of a series of ten Sunday afternoon studio symphony concerts from WTAM.

This was the first time the Cleveland Orchestra had appeared in a broadcasting studio program. The concerts are being sponsored by WTAM and WEAR, Inc., which owns and operates radio stations WTAM and WEAR.

Through the medium of the radio, the Cleveland Orchestra was heard by an immensely larger audience than could be accommodated in any music hall. This multiplication of auditors should work greatly to the advantage of the Orchestra, for it is about to go before the public for an endowment fund of \$2,500,000, which must be raised in order that the orchestra may have the benefit of \$1,000,000 given by John L. Severance for a music hall, provided the larger sum is raised.

Doing Everyone Justice

The directors of the Musical Arts Association, Adella Prentiss Hughes, manager of the orchestra and Mr. Sokoloff agreed to the broadcasting only after they had convinced themselves that radio can do justice to a symphonic ensemble.

The transmitting equipment used by WTAM for the first concert of the series, was the latest product of the laboratories. Only one microphone was employed; this was placed a little to the side and back of the conductor, so that it "heard" the orchestra as it sounded to Mr. Sokoloff's ears. Mr. Sokoloff announced the numbers, and Mrs. Hughes listened at a receiving set later expressing herself as well pleased.

No small degree of the success of this concert was due to careful preparations by Mr. Sokoloff. He made a study of European broadcasting last summer, selected his program with due regard to radio's potentialities, rehearsed it especially for the radio and "monitored" the program while his concertmaster took the baton. After the concert, Mr. Sokoloff said he was convinced the broadcasting of the best symphonic music was practical.

Orchestral Master Works

Beethoven—by Lawrence Gilman

(Continued from page 8)

predicament into which they would never have fallen if Beethoven had anticipated his procedure in the Ninth Symphony and made his Scherzo precede the Adagio! Then the progress of the hero would have been found delineated plainly enough in the four movements—his aspirations and struggles in the first, his rest and recreation in the second, his death in the third and apotheosis in the last.

As it is, see what has been done: Berlioz suggests that the Scherzo and Finale picture funeral games given in honor of the dead hero, such as Homer describes in his "Iliad"; Marx's scheme for the entire work might be outlined as follows: I, an ideal battle as the Enbegriff (i.e., the purport) of an heroic life; II, A nocturnal inspection of the battlefield; III, Merry-making in camp; IV, Celebration of peace. Lenz's notion can be set forth as follows: I, Life and death of a hero; II, Funeral; III, Truce at the grave; IV, Funeral feast and heroic ballad. Oulibischeff, who never forgave Beethoven for not being as other men, likened the Scherzo to an armistice which the soldiers devote to pleasures. Some seize their rifles and hurry into the woods and we hear the merry fanfares of their hunting horns, while the measures of the soft-voiced instruments tell us that the hunters have come upon the tracks of some poor hamed dryad whose fate is linked to her tree and

Omaha Symphony Plays Christmas Carols

OMAHA, NEB., Jan. 2.—A Fantasy on Two Popular Walloon Christmas Carols by Joseph Jongen concluded the concert given by the Omaha Symphony Orchestra in the City Auditorium on Dec. 13. Sandor Harmati conducted, and the carol number was preceded by the singing, back stage, of a boys' choir. The concert began with Corelli's Christmas Concerto, in which solo participants were Mr. Harmati and Robert Cuscaden, violinists; Emil Hoppe, 'cellist, and Eloise West McNichols, harpsichordist. The symphony was Mozart's in E flat. Shorter works were by Jarnefelt and Moussorgsky, Harry Brader, concert master, playing a solo in the former.

M. G. A.



JOHN CHARLES GILBERT

Who sings the leading role in Chicago's current Shubert production of Blossom Time, the third engagement Mr. Gilbert has had with the Shuberts this season. Mr. Gilbert was recently the guest of honor at a tea given by Francesco Daddi in his Fine Arts Building studio in Chicago. He received his entire vocal training from Mr. Daddi.

Talley Sings in Houston

Beggar's Opera and Its Sequel Are Performed

HOUSTON, TEX., Dec. 31.—Marion Talley was enthusiastically received when she was presented in recital under the management of the Edna W. Saunders' concert bureau. Miss Talley's program included three arias by Bellini, Thomas and Venzano, and songs by Grieg, Brahms, Gaul, Reichardt, Gilbert and Benedict. Wotan Zoellner, violinist, assisted, and Charles King accompanied.

A large audience heard the performance of The Beggar's Opera given in the Scottish Rite Cathedral. This was the fourth presentation within two years. Sylvia Nelis, Clive Carey, Beatrice Morson and Lena Maitland were heard in leading roles. The sequel of The Beggar's Opera, Polly, was given the next day by the same company. These attractions were held under the auspices of the Edna W. Saunders concert bureau.

Children's Causerie

The first in the series of causerie concerts for children, arranged by Hazel Griggs, pianist, was given under the auspices of the Pi Mu Progressive Series Club in the Town Hall. Miss Griggs gave a review of all numbers on the program, sketched the lives of the composers and analyzed the harmonic structure and thematic developments. Selections by Bach, Haydn, Beethoven, Grieg and Mendelssohn were included.

HELEN FREYER.

is commensurate with its greatness of substance. The stream flows deeply, at times thunderously over its rocks and precipices, subduing in its dark beauty and its violent grandeur; but it is never cluttered with dead matter, nor does it ever flow thinly through a dull and flattened landscape, as it does in portions of the other symphonies and in certain of the lesser overtures and piano works.

The Eroica is without excrescences. It is consistent and valid throughout its prodigious length, a thing of ageless wonder, with the detachment from period and manner that stamps the surpassing masterwork. Nothing in it sounds outworn. From the beginning to the end, the music companions worthily the transcendent first movement, with its shattering intensities in which Wagner discerned the unpremeditated picture of "a Titan wrestling with the gods." Has any composer before or since freighted the minor second with such a weight of tragic utterance as Beethoven has in that mighty passage just before the descent to the minor ninth chord of the strings and the entrance of the oboes in E minor? And who but Beethoven could have introduced a fugato into a funeral march and charged the formalism of the old device with such plangent lamentation?

Listening to this subduing music, with the measureless sorrow of its noble threnody, we may remember the great soul, heroic and tender and pitiful, who lives for us in the unforgettable reminiscence of the Baroness von Ertmann: "She related," says Mendelssohn, "that when she lost her last child Beethoven at first did not want to come into the house; at length he invited her to visit him, and when she came he sat himself down at the pianoforte and said simply: 'We will now talk to each other in tones,' and for over an hour played without stopping, and, as she remarked, 'He told me everything, and at last brought me comfort.'"

The temporal extent of the Eroica

The Wings of Icarus

By Albert Spaulding

(Continued from page 15)

when and where it pleases. It is, in short, the mastery of perfect artistry.

It is, perhaps, a worn out tale to repeat again that until one has become an accomplished artisan, one can not hope to be an artist. But since the luring efforts of the tempting myth seem to be ceaseless and indefatigable it is, perhaps, not inopportune to answer them in the old and only way.

The temptation and its answer present themselves to one and all the artists alike, but it is especially pertinent to the violin and to violinists. The violin is the most personal of all the instruments. It is, also, the most difficult. The very position in which it is held and played is an unnatural one. It tends, therefore, in its physical make-up, to promote the individual defects as well as the individual qualities of its students. With no other instrument does one so easily become the slave of one's own inherent capabilities.

Thus, for an example, take two students, with an equal adaptability; one of them can do a certain class of things with ease, while to the other they are immensely difficult. To offset this, the second student may have a certain adaptability totally foreign to the first. What is the usual procedure of these two young aspirants? In their practice hours they pursue with unceasing ardor the activity which comes easiest to them, totally neglecting and disregarding the alien difficulty. They develop, in this way, a single tracked manner of performing each and every work set before them; the chains of limitation have been definitely and directly forged by their own initial gifts.

As I have implied, there is no instrument which invites so constantly these limiting blemishes. There is no instrument which is so unmusically played in general; the distortion of a phrase because of technical limitations and individual idiosyncracies is a charge that can be more often (and justly) made to violinists than to any other class of instrumentalists. This observation can be easily verified in all classes of performances, whether on the concert platform, in a studio or in a small hotel or restaurant orchestra.

The Self-Deceived Star

IF, when you next go to a restaurant, you listen carefully to one of these small bands of musicians, you will note that in the delivery of a phrase, repeated by one musician after the other it will always sound more musical, more natural more devoid of idiomatic distortion as it comes from the pianist, the cellist, the wind-instrument players than when mauled and mewed over by the "star-leader violinist." Yet he often deceives himself into believing that his very distortions are the result and evidence of his "heaven-sent temperament." From a musical standpoint he is as a rule not worthy of trying the boot-laces of his more humble colleagues. In his murderous assaults on musical intent he is nearly, if not quite as bad, as the proverbial tenor!

Yet the violin is, of itself, an eloquent, a noble instrument. It has a variety of expression difficult to equal, impossible to surpass. To encompass its difficulties requires the gift of technical facility plus the work of a lifetime. But it repays loving care and devotion a hundred-fold. There are many departments in the general make-up of violin techniques. It is difficult to single out any one of them as of pre-eminent importance over all the others; for they are so intimately inter-related, as are many links of a single chain, that weakness of any one of the links makes for general incapacity.

Thus, fleetness of the fingers of the left hand is of little avail if the right

arm be sluggish in response. And, vice-versa, the right arm may have the steadiness, the power, and the flexibility of finely tempered steel, but will find itself incapable of drawing a rich, singing tone, if the left hand does not co-ordinate and watch it with a like power.

A large and penetrating tone is due, not to this or that violin, this or that physical strength, this or that amount of bow pressure. In fact, the last desirable thing is a "pressed" tone. Tone must always be drawn out; if it is pushed or pressed the result will never be anything but a raw noise, expressionless, futile. There are, it must be remembered, many instruments capable of emitting far louder sounds than a violin. But there are few, if any that can run such a gamut of expression.

This, then, is the violinist's tonal test; how great a range of dynamics can he encompass between his *pianissimo* and his *fortissimo*, preserving the while a faultlessly pure quality? Let me hear a player who can sing a sustained phrase with the utmost carrying power *pianissimo*, and there will I discover to you the violinist who will best suggest a *fortissimo* passage. For here is where the art of suggestion comes into its very own.

There is no way of ascertaining, nor is it important to ascertain, whether Mr. Kreisler can play as loud as Mr. Heifetz, or whether Mr. Casals can play as loud as Mr. Salmond, or that Mr. Barrère can play as loud as Mr. Macquarre. But what we can, and do recognize is the presence of a power to deliver a phrase as we had imagined and hoped to hear it. Here is the correct answer to questions we are always asking ourselves. It is not the technical mastery of these performers that make them artists. But it is their technical mastery which permits the art that is in them and of them to speak freely.

Gives 72nd Recital American Conservatory Pianist Is Heard

CHICAGO.—The following news comes from the American Conservatory.

Allen Spencer gave a piano recital Dec. 9 at the Academy of Our Lady, Chicago. This was Mr. Spencer's seventy-second recital in this institution.

Louise Winter, of the voice faculty, was soloist at the Kimball Hall noon-day concert on Dec. 14. Her program included the Panis Angelicus by Cesar Franck, in which number Kenneth Fiske of the faculty played the violin obbligato, and Allen Bogan the organ accompaniment.

Adalbert Huguelet of the piano faculty gave a recital in Quincy College, Quincy, Ill., Dec. 10.

Marie Dale, class of 1927, public school music, is director of music in the State Teachers College, Columbus, Miss.

Albert Scholin, alumnus, who conducts private studios and fills the position of organist and choirmaster in the First M. E. Church in Waterloo, Iowa, was a recent visitor at the Conservatory.

Dorothy Lankard, former student of Louise Robyn, is teaching piano in the Margaret Gessler studios in Honolulu. Mr. Gessler is a former student.

Alice Jefferson, former pupil of Henriot Levy, is a member of the piano faculty in the Kansas State Agricultural College, Manhattan, Kan.

HENRIETTA
SPEKE-SEELEY

VOCAL TEACHER
LECTURER

Metropolitan Opera House Studios,
1425 Broadway, New York

WENDELL HART

TENOR
CONCERTS-RECITALS

BROOKLYN, N. Y.
Tel. Cumberland 9465
Address: 193 Jerusalem Street

The Cleveland Institute of Music

Courses lead to Teachers' Certificate, Artists' Diploma and Degrees
Opera School - Orchestra School - Public School Music
Give students actual experience and train for professional careers.

Private lessons in all branches of music. Faculty of nationally known artists.
Free competitive scholarships in every major subject.

Send for catalogue outlining courses, fees and dormitory rates.

MRS. FRANKLYN B. SANDERS, Director
2877 EUCLID AVENUE CLEVELAND, OHIO

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

Direction
D. F. McSWEENEY
505 Fifth Avenue
NEW YORK
Steinway Piano

HACKETT

LEADING TENOR
CHICAGO
CIVIC OPERA

Management: CIVIC CONCERT SERVICE, INC. Dema Harshberger, President.
Chicago

GEORGE CASTELLE

PEABODY CONSERVATORY, BALTIMORE, MD.
Teacher of Hilda Burke, Soprano of the Chicago Civic Opera Company
1911 EUTAW PLACE, BALTIMORE, MD.

IRENE WILLIAMS
Soprano - Available for Concert and Opera
ADDRESS: 15 WEST 74TH STREET, NEW YORK, N.Y.

MAUDE DOUGLAS TWEEDY

TEACHER OF SINGING
VOCAL ART SCIENCE
Vanderbilt Studios
15 E. 38th St., New York
Caledonia 9497

HARRIET FOSTER

CONTRALTO
VOICE BUILDER and COACH
Studios: 251 W. 71st Street, New York
Phone: Trufelgar 6756

BLANCHE MARCHESI

ACADEMY OF SINGING
Private and Class Lessons
Personal Tuition
PARIS: 28 Rue de Courcelles
Apply Secretary Above Address

FREDERICK H. HAYWOOD

New York City
Monday to Thursday
Inclusive

520 Steinway Hall, New York

VOCAL STUDIOS
Rochester, N. Y.
Eastman School of Music
Friday and Saturday

N. Y. COLLEGE of MUSIC

FIFTIETH ANNIVERSARY
114-116 East 85th Street, New York

CARL HEIN, AUGUST FRAENKE, Directors
DR. GORNELIUS RYBNER, Theory
HANS LETZ, Viola and Chamber Music
KARL JOHN, Vocal, formerly Met. Opera Co.,
and 40 other eminent instructors.
Individual instruction. Address Dept. B.

LAWRENCE CONSERVATORY OF MUSIC

Carl J. Waterman, Dean

A department of Lawrence College

Appleton, Wisconsin

MASTER INSTITUTE OF UNITED ARTS
MUSIC PAINTING SCULPTURE ARCHITECTURE
OPERA CLASS BALLET DRAMA LECTURES
313 WEST 165TH STREET Phone: 2866 Academy NEW YORK CITY

MARIE SUNDELIUS

SOPRANO
Metropolitan Opera Company
Management: Haensel & Jones
Steinway Hall, New York

Names and What Their Owners Are Doing

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces a short discourse entitled *Bach, His influence upon the department of musical science and composition*, to be given in the conservatory on Jan. 15. This will be illustrated by members of Mr. Schlieder's classes, and is to be followed by a recital of short original compositions in the polyphonic style of Bach, given by the class in two-part counterpoint.

Frances Pelton-Jones, harpsichordist, will give two *Salons intimes* in the Hotel Plaza, New York, on Jan. 8 and 29. On the first occasion she will be assisted by Charles Stratton, tenor.

The Flonzaley Quartet's second subscription concert in New York, already sold out in advance, will take place in the Town Hall. Immediately after the concert, the Quartet leaves for its southern itinerary, returning Feb. 3 in time for its Brooklyn appearance under the auspices of the Institute of Arts and Sciences. After a week of Victor recording, the Quartet will start on its New England tour. This is to be followed in March by a tour of the middle west. The month of April is reserved for the Pacific Coast and Northwest.

Willem Mengelberg, Arthur Honegger, and Hans Lange will conduct the four concerts of the Philharmonic-Symphony Society of New York originally announced for Sir Thomas Beecham. Mr. Mengelberg, who has postponed his sailing until Jan. 19, will direct the evening of Jan. 17 and the afternoon of Jan. 18. Mr. Honegger, who makes his first New York appearance on this occasion, will conduct the second half of the programs of Jan. 19 and 20. The first half will be under the baton of Mr. Lange, assistant conductor of the Society.

The French composer will conduct three of his own works, the *Pastorale d'Ete*, his *Concertino* for piano and orchestra with Andree Vaurabourg, in private life Mme. Honegger, as soloist, and his *Pacific 231*.

Adelaide Gescheidt's students are active in public engagements. Mary Hopple, contralto, appeared as soloist on Dec. 11 in the sixty-first concert of the Brooklyn Free Musical Society at the Brooklyn Academy of Music. On Dec. 12 she was soloist with the Roxboro Male Quartet at Roxboro, Pa. Miss Hopple sings Friday nights in the Armstrong Hour and Sunday nights in the Enna Jettick Hour over WJZ. She will sing Jan. 25 in the Concert Bureau Hour over WEA. Foster Miller, bass-baritone, was soloist at the Schubert Festival in Cleveland. Gertrude Berggren, contralto, was soloist for the G Clef Club in Manchester, Conn., on Nov. 28.

Marie Sundelius, Metropolitan soprano, has been engaged by the Boston Symphony Orchestra for three performances of the solo music in Carpenter's *Skyscrapers*, two in Boston on Dec. 28 and 29 and one in New York on Jan. 3.

Mr. and Mrs. Dan Laws Smith of Columbus, O., are celebrating the fiftieth anniversary of their marriage. Ella May Smith is outstanding president of the Women's Music Club for thirteen years, as music critic of the Ohio State Journal, and former Columbus correspondent of *MUSICAL AMERICA*. She has recently published a novel, entitled *Philip's Mother*.

Walter Damrosch heads a group of nationally known men and women who make up the committee of sponsors for the Prague Teachers' Chorus, which will soon make its first tour of the United States. Among the other members of the committee are Dr. John H. Finley, editor of the New York Times, Ossip Gabrilowitsch, Hon. Gifford Pinchot, Clarence H. Mackay, Otto H. Kahn, Dr. Hollis E. Dann, Dr. Archibald T. Davison, Carl Engel and Albert Stoessel.

The La Forge-Berumen Studios presented a group of their pupils in a recital at the Chapin Home in Jamaica, N. Y., on Dec. 16.

Arthur Honegger is to conduct the Boston Symphony Orchestra in a program of his own works on Jan. 11 and 12, making his first appearance in America. Andree Vaurabourg Honegger and Cobina Wright will be the soloists.

Marron Reader, soprano, has recently fulfilled three engagements. On Nov. 16 she appeared at a concert in New Brighton, Pa.; on Nov. 23, at the Willis Avenue Presbyterian Church, where she is soloist, and on Dec. 11, at Pittston, Pa.

Mario Chamlee sailed on Dec. 22 for Europe with his family on the Olympic. Mr. Chamlee will sing in the opera in Europe and return to the United States in the spring to fulfill engagements.

The University Glee Club of Brooklyn, now approaching its thirtieth anniversary, is to give concerts on Jan. 29, Feb. 10 and April 30. The second of these is to be given for the benefit of the Big Sisters of Brooklyn. Edward J. A. Zeiner has been the Club's conductor for twenty years.

The Pennsylvania Grand Opera Company will give Andrea Chenier on Jan. 16 in Philadelphia, under the baton of Federico del Cupolo. In the cast will be Bianca Saroya, Rhea Toniolo, Giovanni Zenatello, Pasquale Amato, Mario Fattori, Valentin Figniac, Giuseppe Reschiglian and Luigi Dalle Molle. The ballet is to be under the direction of Ethel Phillips. Francesco Pelosi, general director of the company, is also arranging for a production of *Kovantchina* on Feb. 6, with Feodor Chaliapin. Following performances will be of *A Masked Ball*, *La Forza del Destino*, and *Tristan and Isolde*.

The Philadelphia Civic Opera Company will sing Tannhauser on Jan. 17, in the Academy of Music, Philadelphia, with Paul Althouse in the title role. The ballet will be under the direction of Alexandre Gavrillov, the dancers being from the professional classes of the Cortissoz School of Dancing. Alexander Smallens will conduct the performances and Karl T. F. Schroeder will have charge of the stage direction.

Janet Cooper has been appearing with the Little Theatre Opera Company in The Bat in New York and Brooklyn, singing the role of the Prince. Miss Cooper will be heard in another production by this Company later in the season.

Betty Tillotson, Isabelle Burnada and Marion Armstrong motored to Rochester in the week of Dec. 3, remaining for ten days. Miss Tillotson left Dec. 14 on a business trip through the Canadian and American West. She expects to be gone until the first of the year.

Myra Hess will give her first New York recital of the season in Town Hall Tuesday evening, Jan. 8.

Ernesto Berumen, pianist of New York, is conducting a master class at the Conservatorio Internacional of Havana, of which Maria Jones de Castro is director. In addition to the regular teaching work, Mr. Berumen has been giving a lecture series on technic and interpretation. He has also met with success in his concert appearances.

Lea Luboshutz made her second appearance in Louisville within a year when, on Dec. 6, she gave a violin recital arranged by the Wednesday Morning Musical Club. Previous engagements negotiated by the club this season were those of Vladimir Horowitz and Gertrude Kappel. J. G. T.



H OPE HAMPTON, as the resplendent *Manon* of Massenet's opera, revived for the former moving picture star's operatic debut by the Philadelphia Grand Opera Company.

Grace Wood Jess will offer a program of folk songs in the Little Theatre, New York, on Sunday evening, Jan. 13. The program will include songs of Spain, French, Russia, as well as Louisiana ballads, Creole melodies, Kentucky mountain airs and Negro spirituals.

Jascha Heifetz and Walter Giesekeing are booked to give concerts in Boston's Symphony Hall on Sunday afternoons. Mr. Heifetz will appear on Jan. 13 and Mr. Giesekeing on Jan. 20.

Walter Giesekeing will give his only Boston recital this season in Symphony Hall, Jan. 20.

Lawrence Tibbett will make his Boston debut in Symphony Hall, on Sunday afternoon, Jan. 27.

Wm. C. Hammer, general manager of the Philadelphia Grand Opera Company, will give the sixth of his series of Opera Talks, broadcasting from WIP, Gimbel Brothers, on Wednesday evening, Jan. 9, at 7:45. *Il Trovatore* will be the subject.

Abby Morrison Ricker has returned to New York from Ohio engagements in Cincinnati and Portsmouth. She will resume her Saturday afternoon concerts for children at 236 East 72nd Street on Jan. 5, continuing them throughout the winter and spring except during February, when she will give children's and other recitals in Florida.

The Philadelphia Grand Opera Company will sing *Il Trovatore* in the Academy of Music, Philadelphia, on Jan. 10. In the cast will be Kathryn Ross, Mme. Charles Cahier, John Dwight Sample, Giuseppe Martino-Rossi, Nicholas Karlash, Nino Mazzeo, Robert G. McDougal, Jr., and Bertha McGrath. Arthur Rodzinski will conduct, and Alex D. Pugilia will stage the production.

Dr. Charles Heinroth, organist of Carnegie Institute, and Dr. Casper P. Koch, city organist, Pittsburgh, gave free organ recitals on Dec. 22 and 23, in Carnegie Music Hall and Northside Carnegie Hall, respectively.

Strauss in Chicago

*Rosenkavalier Revived
By Civic Opera*

By Albert Goldberg

CHICAGO, Jan. 2.—After two seasons silence *Der Rosenkavalier* was restored to the Chicago Civic Opera Company's repertoire on Dec. 27. The work was announced to have been restudied, but save for several additions to the cast not much change could be discerned from the original production. Since the early mounting was one of the company's most brilliant efforts, it follows that the present one is equally distinguished.

Giorgio Polacco had charge of Strauss' intricate musical apparatus, and the tonal stream that emerged from the orchestral pit was one of almost constant beauty. Such passages as the second half of the first act and the silver rose music were projected with complete sympathy and unerring skill; it was only in the characteristic waltz rhythms that one felt that perhaps full justice was not accorded the lovely score.

The Feminine Leaders

Of the three leading feminine singers, only Edith Mason remained of the first cast. Her Sophia was again refreshingly lovely, a youthful figure, singing with an effect of youthfulness that belied the difficulties overcome by an admirably matured art.

Frida Leider and Maria Olszewska were respectively the second and third interpreters Chicago has known of the roles of the Princess and Octavian. Both are products of the admirable school that places the common good before personal display, and in respect of ensemble were of priceless value to the whole. Mme. Leider sang with exceptional refinement of detail. It was lieder rather than operatic singing, and her unflinching intelligence and lovely tone quality gave added illumination to some of Strauss' finest passages. Her enactment of the role, however, lacked that patrician touch which would have given it the highest distinction.

Octavian Well Sung

Mme. Olszewska's Octavian was by far the best sung that Chicago has known, and better than any of her predecessors she captured the air of boyishness required to put the stamp of conviction on an awkward character. Yet both Mme. Olszewska and Mr. Kipnis, who was the Baron Ochs, need to be reminded that although the authors designated this "a comedy for music," it need not necessarily be a low comedy.

Aside from certain distasteful exaggerations, Mr. Kipnis gave a splendid performance of the boorish nobleman. Antonio Cortis sang the Italian air of the first act so well that it nearly failed of its intent to satirize the whole race of Italian tenors. Howard Preston, called upon at the eleventh hour to sing Von Faninal in place of the indisposed Robert Ringling, gave definite proof of his quality in a difficult situation and a difficult role. Jose Mojica, Alice D'Hermanoy, and Irene Pavloska were the most important remaining members of a lengthy cast, all of whom distinguished themselves by bits exceedingly well done. Charles Moor was responsible for the smooth and interesting stage direction.

A New Carmen

A new *Carmen* was heard at the matinee of Dec. 23 when Coe Glade, whose appearance as Amneris, Siebel and Marina had marked her as one of the most interesting of the season's newcomers, was cast as Bizet's Spanish gypsy.

Miss Glade speedily justified the sus-

Convention Hostess



DEMA E. HARSHBARGER

president of the Civic Concert Service, Inc., and founder of the Civic Music Association plan, who will act as hostess to the representatives of the Civic Music Associations of more than 130 cities, meeting in Chicago for the annual convention on Jan. 10, 11 and 12. These delegates will be the guests of Miss Harshbarger while in Chicago at a gala performance of the Chicago Civic Opera. Other events are also planned for their entertainment. Meetings will be held at the Palmer House, and the convention will conclude with a luncheon on Jan. 12.

picion aroused at her debut, that she possessed uncommon fitness for the role of *Carmen*. In many respects she has the most complete equipment for the part of any singer the Auditorium stage has known. Her voice has the alto richness, the power and the range which the composer conceived and wrote into the music. She has youth, slenderness, and a beguiling sense of coquetry. And if her native temperament runs rather more to effects of calculation than of spontaneity, it is a slight disqualification that her resourcefulness as an actress deftly conceals.

Throughout the first two acts—all that could be heard—Miss Glade sang with consistent beauty of tone, and with poise and assurance. How well she may have sounded the tragic note later we cannot tell, but nothing in the mood of the first half found her wanting. She has the gift for many unexpected sallies in her acting, all of which were apt and effective. Her success with the public was of unusual proportions.

The rest of the cast was that of the opening performance of the season, reviewed at that time; but it is only fair to record the splendid growth of Rene Maison in the role of Don Jose. He has mastered the singing and acting of the part to a point that now ranks his portrayal high in the list of all that we have known. Others were Alice Mock, Alice D'Hermanoy, Ada Paggi, Cesare Formichi, Desire Defrere, Jose Mojica, Edouard Cotreuil, and Eugenio Sandrini. Charles Lauwers conducted with authority a production he doubtless did not rehearse.

Innocent Pleasures

The innocent pleasures of L'Elisir

d'Amore were rehearsed for the matinee audience of Dec. 22. The verb is used advisedly, for even taking into consideration the exigencies of the American system of opera production, so haphazard a performance has seldom come to view on the Auditorium stage. Roberto Moranzoni conducted, but can scarcely be held responsible. The orchestra would regularly establish one tempo, the soloists would enter at another, and frequently the chorus would go in for interpretation by establishing a third. Even the scenery was expressionistic, the houses at either side of the second act setting being in medieval German style, while the backdrop revealed nearly the last word in modern American residential architecture.

Such being the state of affairs, it was hardly to be wondered that all the principals suffered from a severe case of repression. Caution proved quite the better part of valor, except in the case of Vittorio Trevisan, whose imitatively comic Dr. Dulcamara could not be suppressed by anything less than an earthquake. To him the public owed and paid its largest debt of gratitude.

Margherita Salvi used many of the wiles and graces of which she is so expert a mistress to depict the lovely Adina, but her singing was subdued and cautious to a degree of decided ineffectiveness. The same was true of Elizabeth Kerr, who made her first appearance of several seasons with the company in the role of Giannetta.

Tito Schipa could not be entirely downed by the prevailing depression, but has been known to sing better and Barre Hill sang for the most part intelligently but has some things to learn in regard to the Italian musical style.

Chicago Sees Soviet Artist

*Szostakowicz Bows
With Symphony*

By Albert Goldberg

CHICAGO, Jan. 2.—The name of Dimitri Szostakowicz made its first appearance on programs of the Chicago Symphony Orchestra when Frederick Stock conducted his Symphony, Op. 10, on Dec. 28 and 29. This striking product of Soviet Russia is the work of a sharp, bright intellect. It reflects the disintegrated, nerve-wrenched stage of modern culture with a skill of Mozartean selection and refinement. Since the tempo of modern life is a rapid one, this music, like many another effort of the type, loses in conviction when it undertakes to present contrasting quieter moods in the same idiom. Yet as a whole it would seem to rank with the one other post-Straussian triumph—the piano concerto of Ernst Toch.

Leon Sametini, Chicago violinist, was the soloist, giving an excellent account of his fine powers in Lalo's rarely heard F minor concerto and Saint-Saens' Rondo Capriccioso. Mr. Sametini's tone is of a rare singing quality and his musicianship is scholarly and comprehensive. All these virtues were needed to recall Lalo's piece from the silence where, by common consent, it mostly reposes. Sufficient virtues, even, were apparent after the task was accomplished to win for the popular violinist a sound personal success. Saint-Saens' graceful but difficult rondo is quite in Mr. Sametini's best style, and his reading was a model for all who aspire to its performance.

Interspersed among these weightier morsels were Glazounow's Poeme Lyrique and Georg Schumann's Dance of Nymph and Satyr. Although well played, they served chiefly to make the program of regulation length.

Move to Larger Hall

So enormous and insistent was the demand for tickets for the Kinsolving musical morning on Dec. 27, at which Vladimir Horowitz appeared as soloist, that Miss Kinsolving was forced to move from the usual Blackstone Hotel to larger quarters in the ballroom of the Drake Hotel. Even this commodious room was crowded to contain all who endeavored to gain admission. Although the pianist had played an exhausting program only the night previous in Winnetka, his powers were seemingly unimpaired, and the audience was stirred to extreme excitement by the brilliance and amazing comprehensiveness of his art. Hulda Lashanska was scheduled to appear jointly with Mr. Horowitz, but according to an announcement from the stage, was prevented from appearing by "alleged influenza."

Singing Messiah

The Swedish Choral Club, directed by Harry Carlson, presented Handel's *Messiah* in Orchestra Hall on Dec. 26. The soloists were: Lillian Gustafson, soprano; Esther Muensterman, contralto; Walter Pontinus, tenor; and Rollin M. Pease, bass. Accompaniments were furnished by members of the Chicago Symphony Orchestra.

YOUNG VIOLINIST DIES

NEW ORLEANS.—Thomas Chesterfield Kirst, eighteen years old and a promising violinist, died of pneumonia on Dec. 19. He is survived by his mother, Eda Ludwig; his father, Albert Kirst; and three brothers, Albert and Carl, violinists, and Gordon, pianist.

The Weapon of the Listener

By Irving Weil

(Continued from page 9)

THE bright spot in this pretty fearful evening concocted by Mr. Mengelberg—and it was fortunately a very bright one indeed—was the violin playing of young Yehudi Menuhin, the twelve-year-old wonder out of San Francisco. He was the soloist in the Tchaikovsky concerto and he stirred

the houseful to unbounded enthusiasm, as he did last year.

His performance, however, was neither so meaty nor so astoundingly finished as it was then, although it was still an uncanny marvel. More than likely, the noticeable difference between this year and last lay in the fact that he was now playing an instrument quite new to him and also apparently too big for him. This was a priceless Guarnerius fiddle, lent him in San Francisco, and an unusually large specimen with a juicily resonant tone. The full-sized bow also seemed to trouble the boy a good bit, for his arm-reach was not long enough to get many of the delicate up-bow effects or the general balance of bow pressure and tone that marked his playing when he was engaged with a considerably smaller fiddle and a correspondingly smaller bow.

Throughout the boy's performance of

Bush & Lane

"THE HOUSE OF GRANDS"

Concert, Parlor and Small Grand
Pianos and Modern Discs
Exclusive Representatives of the
Grand in Upright Form
Reproducing and Player-Pianos
Walter-Meyers, Lamm, and Carlton

Bush & Lane Piano Company
Holland, Michigan

Write for Art Catalog

MORE MAGAZINES FOR LESS MONEY

YOU will forgive us if we exult a bit over the astounding magazine offers we have been able to arrange for your benefit. In this modern age of such keen and widespread interest in every conceivable subject, all of us recognize the need of information about everything—politics, religion, world affairs. It is essential for our daily contacts and can only be obtained from periodical literature.

The cost of all these necessary magazines mounts up and up and gives food for thought. Hence our little opening plan, because these bargains, offered particularly to **MUSICAL AMERICA** readers through the courtesy of the Mayfair Agency, will enable you to order all you want. You'll be pleasantly surprised at the small cost. Order now to make sure of securing these really low prices.

MUSICAL AMERICA—\$5.00	Publisher's Price	Our Price
with COSMOPOLITAN	\$5.00	\$7.25
with ETUDE	7.00	6.25
with GOLDEN BOOK	8.00	7.50
with HARPER'S MAGAZINE	9.00	8.00
with HOUSE AND GARDEN	5.50	7.75
with LIVING AGE	9.00	8.00
with MENTOR	9.00	8.00
with NEW YORKER	10.00	9.50
with SATURDAY REVIEW OF LITERATURE.....	5.50	7.50
with THEATRE ARTS	9.00	8.25
with VANITY FAIR	5.50	7.75
with VOGUE	11.00	10.00
with WOMAN'S HOME COMPANION	6.00	5.50
with WORLD'S WORK	9.00	8.00

You may add any of these at the prices given:

AMERICAN HOME	2.00	HOUSE AND GARDEN.....	\$3.25
AMERICAN MAGAZINE	2.50	LIFE	4.50
AMERICAN MERCURY	4.50	LIVING AGE	3.50
ARTS & DECORATIONS.....	5.00	MENTOR	3.50
ASIA	3.50	NATURE	2.75
ATLANTIC MONTHLY	2.75	NEW YORKER	5.00
BOOKMAN	4.50	OUTLOOK	4.00
CENTURY	4.00	SATURDAY REVIEW OF LIT.	3.00
COSMOPOLITAN	2.75	SCRIBNER'S	3.50
ETUDE	1.25	THEATRE ARTS	3.75
FORUM	1.50	TIME	4.50
GOLDEN BOOK	3.00	VANITY FAIR	3.25
GOOD HOUSEKEEPING	3.00	VOGUE	5.50
HARPER'S MAGAZINE	1.50	WOMAN'S HOME COMPANION	1.00
		WORLD'S WORK	3.50

These Offers Open a Short Time Only—Order Now

MONEY SAVING ORDER BLANK

THE MAYFAIR AGENCY,

51 East 3rd Street, New York City.

Please send me the following magazines. I am enclosing \$.....

Names of Magazines

Send to

Name

Local Address.....

Post Office and State.....

If this blank does not provide sufficient space, use your own stationery.

Sing Christmas Airs Around Big Tree

WASHINGTON, JAN. 2.—The Wil-Nor Choral Club, under the direction of Bernice Randall Angelico gave one of the best programs ever heard at the Congressional Country Club, when it sang Christmas carols around a great Christmas tree and interpreted the songs with action, dances, tableaux and pantomimes. The singers were in the costumes of old English carolers, and the effect was picturesque. Dorothy Skinner sang Under the Stars, and the obligato in the choral version of Holy Night, Silent Night. Marjorie Mothershead read Henry Van Dyke's Keeping Christmas, and Marie Miller read Charles Mackay's Under the Holly Bough.

D. DEM. W.

the concerto there were numerous slips in intonation, difficult chord passages were not always smoothly accounted for and his harmonics were some of them not clear. But, in a way, it was not unpleasant thus to realize that the child is, after all, human. And these things only partially obscured the whole exploit, which was a curiously mature penetration of the spirit and sentiment of a good part of Tchaikovsky. Where the lad seemed to be least able to find the heart of the concerto was in the still untarnished canzonetta, that lovely piece of intimately wistful and passionate sentiment. Both the wistfulness and the passion escaped the boy. But even a genius can scarcely sense, much less understand such things at the age of twelve.

Organize Fraternity

Chicago Musical College Forms New Group

CHICAGO.—A new fraternity, Phi Alpha Mu, has been organized at the Chicago Musical College. The initial meeting was held on Dec. 14, in the Morrison Hotel. The first informal banquet was held by the charter members of the fraternity, all pupils of the Chicago Musical College. Troy Sanders, of the piano faculty, was guest of honor.

The junior orchestra of the College gave a concert in Central Theatre in the College Building on Dec. 19. A Christmas program, rendered with soloists from the junior preparatory department, included carols. The following took part: Gertrude Turek, Betty Jane Fetter, Bernice Levin, Ruth Kvitek, Babette Weil, Harold Hurwitz, Harold Burnstein, Harold Budowsky, Dorothy Kozelka, Shirley Krane, Jules Rosenthal, Jackson Mac-Low, Jr., Jane Alfson, Alice Gamberg, Mary Mendelssohn, Onalee Curtright, Gertrude Karelitz, Lucille Ruth Browne, Deborah Rosenstein, Frances Loebig, Henry Culbon. A sketch entitled Who's Afraid was given by the Peter Pan Players, consisting of Betty Jane Fetter, Jules Rosenthal and Harold Hurwitz. At the close of the program the children were entertained at a Christmas tree.

Other activities of musicians associated with the College have been the following:

Frederick Dvonch, pupil of Max Fischel was soloist at Christmas services in the Third Presbyterian Church.

Ruth Bastow and Marion Bergstedt, pupils of Helen Wolverton, were soloists at the Mail Advertising Service Association's Christmas ball.

Koussevitzky Is Welcomed

Providence Acclaims Boston Forces

PROVIDENCE, R. I., Jan. 2.—The E. F. Albee Theatre, with a seating capacity of nearly 3,000, was filled to capacity on the night of Dec. 4 when the Boston Symphony Orchestra, led by Serge Koussevitzky, gave the first in a series of four Providence concerts.

The brilliant audience was not only representative of Providence, for many came from other parts of the state, including Newport. Before the opening number was played, President Faunce of Brown University advanced to the front of the platform and introduced Dr. Koussevitzky (whose degree of doctor of music was given him by Brown University) as "one of Brown University's most distinguished sons."

The program contained Beethoven's Leonore Overture, Brahms' Symphony No. 2, the Classical Symphony by Prokofiev and Debussy's Prelude a l'Apres-Midi d'un Faune.

Continue Sunday Teas

The second in the series of Sunday afternoon musical teas introduced this season by Mrs. George H. W. Ritchie, president of the Chopin Club, was held in Churchill House on Sunday, Dec. 2 and was even more successful than the first.

An outstanding feature of the program was the singing of Maria Iacovino, of the American Opera Company. Miss Iacovino is a protegee of Mrs. Rowland G. Hazard of Peace Dale, R. I., and Santa Barbara, Cal., and studied in Italy. Oscar Lozzi was her accompanist. Patrick Killikelly, also of the American Opera Company, sang several songs, and the Verdandi, a chorus of men led by Oscar Eckberg of Providence, was heard to advantage.

N. BISSELL PETTIS.

JOINS OPERA COMMITTEE

The Commonwealth Opera Company, Inc., met for the first time since the election to the board of directors of Constance Towne, widow of the manufacturer of Yale locks, on Dec. 11, in the studios of Samuel Margolis, general director, New York. Mrs. Towne reported that Charles Edward Russell, author and publicist, who was awarded the Pulitzer Prize this year for his book, "The American Orchestra and Theodore Thomas" has joined the advisory committee.

NEW YORKERS COMPETE

BOSTON.—Of the 1,500 aspirants for the Florence Brooks-Aten national anthem prize 242 are from New York, according to an announcement by Lambert Murphy, judge in charge of the contest. Entries have been received from every state in the union except Idaho. Pennsylvania has sent in 103 manuscripts, and California is third with 100.

The figures concern the competition for the words, a sort of preliminary to the main contest. The judges have already received 191 compositions including words and music. The first prize is \$3,000 and the second \$1,000, with ten prizes of \$100 each for the winners of honorable mention. The contest is open to all and will continue until Feb. 1.

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY, York, Pa.

Musical Americana

By **HOLLISTER NOBLE**



Smoking Allowed

Why the press relation counsels (i. e. the advertising agents) of the big cigarette people passed up that remarkable organization, the Prague Teachers Chorus, is more than we can understand. Their superb work in Carnegie Hall the other night led us to wander into their waiting room during an intermission. Great clouds of fragrant smoke billowed around us; blindfolded, we picked out our eight favorite brands. The first tenors ran to Murads, the basses had their native Czech brands, there were Camels, Melachrinos, and Old Golds.

Other choral organizations might take up smoking between groups of songs—the results were excellent the other night.

Clarifying Jonny Spielt Auf

Our entire staff has made a careful study of the official synopsis of Johnny Spielt Auf sent out a few days ago by the Metropolitan Opera Company. For the benefit of our readers we hereby offer the clearest and most concise synopsis imaginable—even the little ones can understand this delightful fantasy of child life in Bulgaria.

Part IV, Scene 3 opens immediately a little later in Anita's boudoir of the Shredded Wheat Factory. Five men leave Anita's room, but two of them, missing their harmonicas, return with five other policemen. The old man pleads with Johnny but Daniello is adamant. Yvonne shies she has to sing at a Sunday night concert; she wrestles with Max, and all rush from the room. Scene five shows a good view of the stage. Jonny has told the engineer that Max will be home if Anita tells Yvonne that Daniello's harmonica really belonged to the hotel manager who (in act III, scene IV, lines 32-79) has appeared in the smoking room of the station and then walked out again. Yvonne is angry by this time and several bottles are thrown, in scene 7, interchangeable with scenes 3, 5, 9, 7, or 2, shows the police force again entering Anita's room. This is all a mistake for while Max awaits Daniello all the harmonicas have been found though the police still refuse to turn over the body. There are several other scenes like this and the curtain, as was suspected all along, finally goes down with most of the audience the lights go out.

In the original version Jonny is supposed to be a negro. But, like Mr. Gatti, we have been very careful and taken all the color out of the story.

Hugo Kortschak's program in the Town Hall the other night listed a sonata by Heinrich Biber (1544-1704).

"There's a man," remarked Congressman Spier, "who lived to see his own Centennial."

And a Little Child . . .

At least four score infant prodigies with their mommas and poppas turned out in full force to hear Yehudi play last week. . . also large delegations of women from the Isn't-He-Too-Sweet-For-Words Club . . . also Poppa Elman, Paul Kochanski, Harold Bauer, Ernest Hutcheson, etc. . . and at Roland Hayes afternoon recital a number of dusky ambassadors appeared in faultless evening dress. . .

Arthur Honegger refers to Pacific 231 as "the Boom Boom." . . Elizabeth Bodanzky, daughter of Artur, "officially" came out at the Savoy Plaza last Wednesday. . . guests included almost all those celebrities and those referred to as celebrities who are encountered at other teas and parties. . . and there's the unpublished report that Josephine Luchese may sing at the Met next year.

Circus Days

Cobina Wright's annual Circus Party is in a fair way to rival the Beaux Arts Ball. . . a couple of floors of the Sherry-Netherland, carnival tents, side shows, trained ponies, oyster bars, hot dog vendors, barkers, peanut stands and posters. Walter Damrosch as an English judge, Deems Taylor as a Hebrew comedian with henna whiskers, Henry Hadley a Pierrot, George Gershwin as an elf, Andres Segovia as Scotti (pardon us, as Baron Scarpia), Honegger as a red clown and then the scenery becomes blurred. . .

A New Centenary

We knew there was another centenary in the offing. Celebrating the steady growth of artistic progress the premiere of Ernest Krenek's Jonny Spielt Auf next Saturday night, January 19th, will mark the 100th anniversary to the day, January 19, 1829, since Goethe's great drama Faust was first played on the stage of the Court Theatre in Brunswick, Germany.

Our own advertisement: Publicity from the National Broadcasting Company.

Less than a month after its premiere by the New York Philharmonic Symphony Ernest Bloch's prize winning symphony America will be played for the entire nation on Saturday night, January 12, in the weekly coast to coast concert by the National Orchestra with Walter Damrosch conducting. . . Mr. Damrosch has selected the second movement of Bloch's epic for presentation.

Michael Bohnen and his wife, Mary Lewis, while driving from Paris to Cherbourg to catch their boat a fortnight ago crashed into a lamppost, were knocked unconscious, picked up by another chauffeur and made the boat with seconds to spare.

Some of the things for which Louise Graveure seems to be responsible: item culled from the n y sunday times—"The famous Russian woman basso Drovianikoff recently gave a concert in the palace of the Soviet Embassy of Rome."

The Glendale Symphony of Los Angeles, now in its fifth year under Modest Altschuler has announced Bloch's America for performance on January 21.

MUSICAL AMERICA

FOUNDED IN 1898 BY JOHN G. FREUND
Published Every Saturday at 235 East 45th Street
A Unit of Trade Publications, Inc.
VERNE PORTER, President
FRED S. SLY, Vice-President and Treasurer

DEEMS TAYLOR, EDITOR
HOLLISTER NOBLE, MANAGING EDITOR

Telephone 0820, 0822, 0823 Murray Hill
Private Branch Exchange Connecting All Departments
Cable Address "MUAAMR"

—For the United States, per annum.....\$5.00
—Two Years 7.00
—For Canada 5.00
—For all other foreign countries..... 6.00
—Price per copy15
—In foreign countries..... .15

In this Issue:

MUSICAL AMERICANA, by Hollister Noble.....	3
JOHN PAUL JONES AND CATHERINE THE GREAT, by Ivan Narodny.....	5
AN INTERVIEW WITH ARTHUR HONEGGER, by Albert H. A. Throckmorton.....	7
MUSICAL MASTER WORKS—BACH, by Lawrence Gilman.....	8
A YARD MEASURE FOR SALE, by Irving Weil....	9
MEPHISTO'S MUSINGS	10
GOHAM'S IMPORTANT CONCERTS.....	11
THE BETTER RECORDS, by Peter Hugh Reed.....	17
SELECTED RADIO, by David Sandow.....	23
"SPIRITUAL CHILDREN OF MOSCOW," by Ivan Narodny	25
ROSA RAISA RETURNS TO CHICAGO OPERA.....	27
SEVEN TIMES 'ROUND THE WALLS OF LONDON, by Leigh Henry.....	28
THE MELTING POT GOES MUSICAL.....	32
NAMES AND WHAT THEIR OWNERS ARE DOING..	33

Boston's Music

We were touched by the musical entertainment offered to regale the jade ears of Serge Koussevitsky when his devoted bandmen of the Boston Symphony (the first time the band had so honored S. K.) gave him a banquet at the Hotel Statler on Dec. 28 last. L. White, xylophonist, played a program of selected compositions.

Via the Press

"... at the home of Mr. and Mrs. Mischa Elman (Alma Gluck)—Herald Tribune.

Isn't the Herald-Tribune somewhat casual about a big news story?—comments F. P. A. in the N. Y. World.

Showboat

Wandering about Keyport, New Jersey, last Sunday afternoon, Ken Clark of the N.S.A.M. bumped into Jerome Kern, composer of Showboat. . . Mr. Kern was about to launch his 75 foot houseboat Showboat (destined for Florida waters.) . . Miss Edna Ferber, who wrote a book on the same subject was scheduled to christen the craft. . .

Casualties

There are still one or two singers at the Metropolitan and a friend or two of ours who has not been in bed a couple of weeks with the flu . . . and Mme. Wakefield sang in Der Rosenkavalier the other night with a temperature of 102 . . . and is still recuperating. The Metropolitan might give a series of morning musicales or afternoon teas until some of the stars recover.

L'Africana

Foot notes on the first L'Africana last week: the shocked 'ohs' and 'ahs' greeting Rosa Ponselle's costume apparently consisting of one yard of colored cloth . . . reports of the exposure were greatly exaggerated as the illusion of la vie primitif was due to an ancient woolen jersey, mended and guaranteed by Mme. Pangoni, the Met's harassed wardrobe lady, to rival the epidermis of any dusky native.

Between bows, B. Gigli amused himself by rushing behind the curtain and firing stage cannons used in Act II at the audience.

Goodnight, Nurse

Boy, Call the doctor . . . Mrs. Ogden Golet's box No. 1 at L'Africana was entirely filled with trained nurses . . .

Florence Vidor, wife of Jascha and Mrs. Heifetz, mother of Jascha, are great friends. . . When separated telegrams and cables flow in profusion between the two.

The World Almanac also states that a handsome near Oriental Continental singer who appeared in a couple of Schubert productions was on the verge of marrying one of N Y's wealthiest matrons . . . her children (and grandchildren) found out about it and now pay the young gentleman \$12,000 a year for life on condition that the marriage doesn't take place . . . just to be real scandalous we heard that on receipt of this cheerful bit of news the young man had his face lifted and for some time now Mr.—de— has dyed his hair . . . isn't this whole story terrible?

Premiere Cost \$10,000

A composition which almost won the Victor Phonograph prize of \$10,000 for the best piece of music suitable for popular orchestra was Manhattan Serenade by Louis Alter. The composer unintentionally violated a rule of the contest by permitting Nat Schilkret and his band to play it publicly before the judges made their decision.

Is it a canine coincidence that a feature song of the Italian musical monthly, Musical D'Oggi, is called 'Nenette e Rintintin'.

O Mengelberg, O Mengelberg

The name of Dr. Willem Mengelberg bids fair to live long for posterity. According to statistics compiled by Mrs. Edna Richolson Sollitt here are some of his legacies to history—several trunks full of Mengelberg medals, a Mengelberg cigar he smokes continually, Mengelberg Street in Amsterdam, Holland, Mengelberg Square in Utrecht, Holland. And now Mount Mengelberg in the Alps, opposite his home in the Val Sinestra, will appear on the new Swiss maps.

And Mme. Jeritzta often eats pineapple just before singing.

—The Chicago office of MUSICAL AMERICA is situated in Suite 2114, Straus Bldg., Michigan Ave.
—at Jackson Blvd. Telephone Harrison 2543-2544.
—Maggie A. McLeod, Business Manager.
—Boston Office: Room 1011, 120 Boylston Street.
—Telephone Hancock 0796. William J. Parber, Manager.

New York, JANUARY 12, 1929

—All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permissions, providing proper credit is given to MUSICAL AMERICA.



Mme. Ellen Beach Yaw, soprano, the guest of Cecile B. DeMille, on the M-G-M lot at Hollywood, meets Sir Thomas Lipton, an old friend. Sir Thomas is in the center.



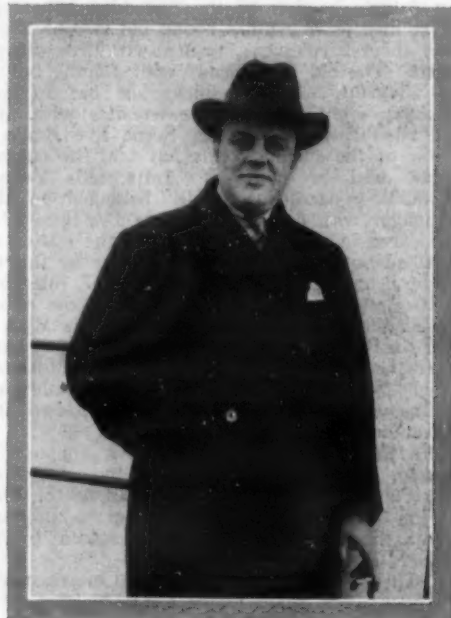
(Cosmo News)

Myra Hess, pianist, and Yelli D'Aranyi, violinist, arrive from England to give concerts in America.

Little Gloria Caruso, daughter of the late Enrico Caruso, is the guest of honor at a party given by Mrs. Frank T. Henderson.

(International Newsreel)

Zlatko Balokovic, violinist, and his wife, celebrate the New Year without legal liability at Nice.



(Cosmo News)

Harold Samuel, pianist, arrives in America for a concert tour.



Beatrice Harrison, cellist, arrives in New York aboard the S. S. Baltic. (Acme)

The French government decorates Albert Spalding, violinist, with the Cross of the Chevalier of the Legion of Honor. Among those attending the ceremony were (left to right) Mrs. Walter Damrosch, Mr. Spalding, Senator Charabot, Mme. Olga Samaroff, Walter Damrosch and Mrs. Spalding. (P. and A.)

